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ABSTRACT

Lessons and resources for Social Studies and French courses are included in this document. The major goals of these materials are to help students (1) explore the history and geography of Francophone Africa, (2) examine French influences in contemporary Africa, (3) recognize and appreciate cultural differences and similarities in values and perspectives, (4) develop positive attitudes toward the study of Africa, and (5) place French colonization and African culture in a global context. Materials in part one, "Background on the History and Geography of French-speaking African Nations," consist of a board game on history and map skills, a lesson on cross-cultural misunderstanding, and viewpoints on French Colonialism from African politicians and writers. Part two, "French influence in Africa," discusses French influence on African culture, stereotypes West Africans have about the French, and the reaction of villagers to the return of their first college-educated son. Part three, "Cross-Cultural Understanding," emphasizes understanding African beliefs and customs, while including U.S. and Malian perceptions, Senegalese dress and cuisine, and bargaining in an African market. Part four, "Resource Materials in French," presents teaching French in an African context, bargaining in Mali, Griots (oral historians), travel through Benin, and Francophone African literature. The document concludes with a list of additional resources. (RSL)

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TEACHING ABOUT FRANCOPHONE AFRICA

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Cover sketch by
Mary Brooks
1983

AFRICA

*Francophone (French-speaking) nations.

MAP from World Eagle: write 64 Washburn Ave., Wellesley, MASS 02181 for resources on Africa.

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TEACHING ABOUT FRANCOPHONE AFRICA:

LESSONS AND RESOURCES FOR SOCIAL STUDIES AND FRENCH COURSES

French is a major language in 22 African nations. The history and cultural heritage of these nations offer American students a rich base for examining ancient African civilizations, an alternative to the British philosophy of colonization, as well as contemporary Africa. African literature written in French can bring together practice in the French language with a broader understanding of French influence and African culture. Concepts such as multiple perspectives, cultural universals, and cultural diffusion can be illustrated through a study of the French speaking countries in Africa. Current U.S. concerns over Libya and Chad make it clear that Americans need knowledge of Francophone Africa in order to understand and react in an informed manner to the interconnections of the world today.

GOALS

THE MAJOR GOALS OF THESE MATERIALS ARE TO HELP STUDENTS

1) explore the history and geography of Francophone Africa;

2) examine French influences in contemporary Africa;

3) recognize and appreciate cultural differences and similarities in values and perspectives;

4) develop positive attitudes towards the study of Africa;

5) place French colonization and African culture in a global context.

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AFRICAN INDEPENDENCE

COUNTRY	CAPITAL CITY	COLONIZED BY	DATE OF INDEPENDENCE	POPULATION (Estimated) 1979
Ethiopia	Addis Ababa			30,030,000
Liberia	Monrovia		1847	1,800,000
Republic of South Africa	Pretoria	Britain	1910	26,800,000
Libya	Tripoli	Italy	1952	3,010,000
Egypt	Cairo	Britain	1953	39,640,000
Morocco	Rabat	France-Spain	1956	18,900,000
Sudan	Khartoum	Britain	1956	17,100,000
Tunisia	Tunis	France	1956	6,220,000
Ghana	Accra	Britain	1957	10,700,000
Cameroon	Yaounde	France	1960	7,980,000
Central African Republic	Bangui	France	1960	1,900,000
Chad	N'djamena	France	1960	4,310,000
Congo	Brazzaville	France	1960	1,430,000
Zaire	Kinshasa	Belgium	1960	27,750,000
Benin	Porto-Novo	France	1960	3,380,000
Gabon	Libreville	France	1960	1,300,000
Guinea	Conakry	France	1960	4,760,000
Ivory Coast	Abidjan	France	1960	7,200,000
Madagascar	Tananarive	France	1960	8,770,000
Mali	Bamako	France	1960	6,460,000
Mauritania	Nouakchott	France	1960	1,420,000
Niger	Niamey	France	1960	4,990,000
Nigeria	Lagos	Britain	1960	78,600,000
Senegal	Dakar	France	1960	5,300,000
Somalia	Mogadishu	Britain-Italy	1960	3,440,000
Togo	Lome	France	1960	2,400,000
Upper Volta	Ouagadougou	France	1960	6,460,000
Sierra Leone	Freetown	Britain	1961	3,470,000
Tanzania	Dar-es-salaam	Britain	1961	16,070,000
Algeria	Algiers	France	1962	18,510,000
Burundi	Bujumburu	Belgium	1962	4,060,000
Rwanda	Kigali	Belgium	1962	4,820,000
Uganda	Kampala	Britain	1962	12,780,000
Kenya	Nairobi	Britain	1963	14,860,000
Malawi	Lilongwe	Britain	1964	5,570,000
Zambia	Lusaka	Britain	1964	5,500,000
Gambia	Banjul	Britain	1965	570,000
Botswana	Gaberone	Britain	1966	760,000
Lesotho	Maseru	Britain	1966	1,230,000
Equatorial Guinea	Malabo	Spain	1968	327,000
Mauritius	Port Louis	Britain	1968	920,000
Swaziland	Mbabane	Britain	1968	540,000
Guinea-Bissau	Bissau	Portugal	1974	940,000
Angola	Luanda	Portugal	1975	6,830,000
Cape Verde Islands	Praia	Portugal	1975	310,000
Comoros	Moroni	France	1975	370,000
Mozambique	Maputo	Portugal	1975	9,890,000
Sao Tome & Principe	Sao Tome	Portugal	1975	80,000
Seychelles	Victoria	Britain	1976	60,000
Djibouti	Djibouti	France	1977	300,000
Zimbabwe	Harare	Britain	1980	6,930,000

BACKGROUND ON THE HISTORY AND GEOGRAPHY OF FRENCH-SPEAKING AFRICAN NATIONS

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HISTOIRE De L'AFRIQUE

OVERVIEW: Trans-saharan trade, African empires and Islam were major influences in Francophone Africa before colonization. This lesson provides an overview of African history and geography.

OBJECTIVES:

1. Students will be able to identify important influences (such as Islam, trade, natural resources, Arab and European conquest) in the history of Francophone Africa.

   a. African peoples had a rich history of civilizations and trade long before European exploration.
   b. Islam has been a major influence in African history and cultures.
   c. For centuries, the Africans controlled trade and access to the interior. Only during the second half of the 19th century did European weaponry and medical advancement enable them to move inland.
   d. French influence varied from great involvement in Algeria, Morocco and Senegal to very little in Mauritania, Chad, Mali, Niger. Some countries, such as the Ivory Coast, have many more French living and working in the country today than during the colonial period.

2. Students will be able to use maps and a time-line to answer questions and draw generalizations.

MATERIALS:

1. HISTOIRE De L'AFRIQUE - game board and questions

   Teacher note: Center map is from World Eagle 64 Washburn Ave., Wellesley, Massachusetts 02181. Write for information on monthly resources and Africa Today: An Atlas of Reproducible Pages. Other maps are from Africa by Phyllis Martin and Patrick O'Meara. Write Indiana University Press, 10th & Morton St., Bloomington, IN 47405.

PROCEDURES:

1. Review with students the concept of a time-line. Have them hypothesize 5 events or influences on a time-line of U.S. (or French) history. Take time to practice using each map and the time-line.

2. Divide the class into groups of four. Each group will have its own game board. Explain the game: the purpose of the game is to be the first group to move around the board from "Begin here" to "Independence"by answering questions correctly. The questions are divided into 1 point, 2 point and 3 point questions with the 1 point being very easy and brief, the 3 point more difficult and long. In turn, each group has a chance to answer a question. If the group misses the question, the first group to answer it correctly gets the point(s).

   In the first round of the game, each group is asked a 1 point question; 2nd round, a 2 point question; 3rd round a 3 point question. In subsequent rounds the groups may choose a 1, 2 or 3 point question. Repeat questions when necessary.

NOTE: The teacher will want to keep a master game-board on an overhead or a table in front of the room to monitor the progress of each group.

APPLICATION:

1. How does the time-line of Francophone Africa compare with other parts of the world? the U.S.? Vietnam?

2. How do you think French values changed from the 1500's to the 1960's? Did the U.S. experience such changes? Give evidence to support your conclusions.

ONE POINT (SPACE) QUESTIONS

Q: What was the major export from the Kingdom of Ghana?

A: Gold

Q: Chad's border's today overlap with what ancient state?

A: Kanen or Kanem-Bornu

Q: What was the name of the ancient state which grew up where the Zaire (Congo) River empties into the Atlantic Ocean?

A: Kongo

Q: What type of vegetation do Senegal, Upper Volta and Niger share?

A: Savanna

Q: If Africa were divided into 4 parts - North, South, East, West, which part was colonized by the French?

A: West Africa (and Northwest Africa)

Q: Adequate rainfall is <u>not</u> a problem for which of these countries? a. Mauritania; b. Chad; c. Cameroon

A: Cameroon

Q: The Fulani people live in several countries in West Africa. Do they prefer deserts, savanna or tropical rainforests?

A: Savanna

Q: From the information you have, what is the major ethnic group of North Africa?

A: Berber

Q: What were 3 major products of trans-Saharan trade before 1400?

A: salt, gold, kola nuts, ivory, slaves

Q: For what product was the ancient city of Taghaza known?

A: salt

Q: Which Francophone country fought a long, hard war for independence?

A: Algeria

Q: Name 3 Francophone countries not in West Africa.

A: Rwanda, Burundi, Djibouti, Zaire, Congo, Gabon, Central African Republic

TWO POINT (SPACE) QUESTIONS

Q: How did the Europeans find out about the wealth of West Africa?

A: Arab traders.

Q: On what economic base were the kingdoms of Mali, Ghana and Songhai built?

A: trade

Q: How did the Europeans change trade patterns in West Africa?

A: They changed the trans-Saharan trade patterns to coastal trade.

Q: How did the French secure trading posts in Africa?

A: They paid fees to Africans to acquire land on which to build trading posts.

Q: What did French rule do to change social and political patterns of African peoples?

A: The French took authority away from traditional rulers and educated a new elite to help them run the colonies.

Q: How did wars in Europe affect African colonies?

A: The Germans lost their colonies at the end of World War I. Togo and part of the Cameroons were given to the French to administer. Many Africans died in the two World Wars. Involvement in World War II precipitated the African drive for independence.

Q: Why did the French settle in large numbers in North Africa, but not West Africa?

A: North Africa had better soil for farming and minerals/metals for mining. Disease was a serious problem for the white man in West Africa.

Q: Zaire was colonized by the Belgians. Why is it listed as part of Francophone Africa?

A: French is the national language. Belgians used French.

Q: What years were the turning point in France's decision to leave Africa?

A: The 1950's - especially the Algerian war years.

Q: Besides trade, what was the major force that changed West Africa from the 900's - 1500's?

A: The spread of Islam.

Q: Islam has been a major influence in shaping the peoples that today make up Francophone Africa. Give 3 reasons why.

A: It spread easily through trade and conquest; it unified large groups of people; it offered followers an identity and sense of belonging to a transnational movement while not disrupting many indigenous beliefs and practices.

Q: Explain the French policy of social assimilation.

A: The French promoted the policy of social assimilation whereby the Africans gave up their own culture and learned the French language, customs and sense of priorities. In return the new French-African became a "French" citizen with all the rights and responsibilities of his French counter-art. A small but influential number of Africans in Dakar, Goree, Rufisque and Saint Louis enjoyed this special status. Only a few hundred Africans outside these four communities were "assimilated."

Q: Place the era of African independence in a global perspective.

A: Throughout the world colonies were agitating for independence. France lost its southeast Asian colonies in the 1950s. Eighty-three nations acquired independence after World War II.

Q: What was the difference at independence between the colonies the Europeans had settled in to live and work, and those they had not?

A: Where large numbers of Europeans had settled in colonies they fought the Africans' drive for independence often with the mother country's help. Independence was easier to obtain in colonies that did not have large European settlements.

Q: Looking back over French colonization, what are 3 positive and 3 negative effects in African nations today?

A: Positive - educational systems, health facilities, transportation systems, some governmental systems
Negative - Effects of slave trade, loss of indigenous culture, exploitation of resources, trade and economic dependency, change from agriculture to feed the nation to cash crops.

Q: There were great disparities in French influence across the colonies. Identify a colony with a great deal of French influence and one without much French influence and explain why these differences existed.

A: Either Senegal or Algeria is appropriate for much French influence; Chad, Niger, Mali, Upper Volta, Mauritania for very little. Differences were mainly economic. Land with agricultural or mineral/metal resources received more attention. Proximity to the coast was another factor. The French were interested in plantation crops more suitable to areas of reliable rainfall.

Q: The Fulani are found in several Francophone countries. What do you hypothesize their occupations and lifestyles are like?

A: Nomadic herders or settled herders.

Q: In some French colonies, such as Senegal, the French ruled directly. In others such as Mauritania and Upper Volta they ruled through traditional political structures. On what basis was such a choice - to rule directly or indirectly - made?

A: Limited French settlement necessitated a greater use of traditional indigenous authorities. Where the French settled in large numbers, such as Algeria, they destroyed all traditional political structures.

Q: The Ivory Coast is often used to illustrate a progressive African state. What are the reasons for its success? What are current problems?

A: Political stability (Felix Houphouet-Boigny has controlled the leadership since independence in 1960), capital investment (largely from France), well-developed arable land (coffee, cocoa, fruit crops, palm oil) and timber for export.

Problems include dependency on France, a large debt, large numbers (60,000) of French taking top jobs, severe inequalities in quality of life, an elite class which emulates the French.

HISTOIRE de l'AFRIQUE

Location of Selected Ethnic Group

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By 1600 the slave trade becomes highly organized diverting trade from the savanna to the coast and altering the growth and dominance of African states	1590 - Moroccan soldiers atack Songhai with guns; Songhai Empire comes to an end.	In the 1500's, the states of Benin, Dahomey and Asante controlled the slave trade in their areas and kept the Europeans on the Coast.	1564 - French begin to trade in West Africa	1500's - the Ottoman Turks fight for control of North Africa	
Study the Koran (holy book of Islam) WAIT ONE TURN	1500's - Songhai becomes a center of Islamic learning and scholarship	1441 Henry the Navigator imports slaves from West Africa to Portugal	Travel on the Niger River - move ahead 4 spaces	1400's Hausa city-states adopt Islam, become active in trans-Saharan trade in ivory, hides and kola nuts (chewed as a mild stimulant)	1400's Portuguese learn from Moroccans of a land of gold across the Sahara	1460-1600 Songhai Empire flourishes.

800-1846 The state of Kanem-Bornu controls trade east of Lake Chad	800's Trans-Saharan trade spread Islam to West Africa; Islam also reaches Spain	400-1240 Ancient Ghana controls the gold trade	Leptis Magna, near modern Tripoli, was a major trading center in the Roman Era	3rd C. A.D. Trans-Saharan trade in gold - salt begins	BEGIN HERE

INDEPENDENCE! 1954-62 Algerians fight for independence; 1956-Morocco & Tunisia; 1958-Guinea; 1960-All other French colonies	1945 French West Africa participates in French elections; political parties grow in French colonies	Following its World War I defeat, some of Germany's colonies are ceded to France under a League of Nations Mandate	French practice social assimilation policies for educated Africans in a few urban areas	1904-1945 French rule directly; traditional rulers lose power and authority

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Major African States through the Nineteenth Century

You visit Ghana; collect gold and move ahead 2 spaces

In 1076 Almoravids (Muslims from North Africa) attack the capital of Ghana to stamp out wickedness and convert the people to Islam.

In 1085 the King of Kanem converts to Islam

1200 The Almohads, an Islamic movement, control Morocco, Algeria and much of Spain

1240-1500 - the Mali Empire flourishes, controlling mining and trade in gold, salt and other commodities.

Lost on the Sahara Desert LOSE ONE TURN

1324 Mansu Musu, the ruler of Mali, makes a pilgrimage to Mecca. He takes with him thousands of servants and so much gold and ivory that the price of gold in Cairo dropped for 12 years.

1352 Hearing of Mansa Musa's fortune, Ibn Batuta, a Muslim traveler visits Timbuktu, the Mali capital.

1468 Sonni Ali, the King of Songhai attacks and captures Timbuktu

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1638 - French trading post established at the mouth of the Senegal River, Fora Fee, local chiefs grant French traders the right to establish a trading post

French bargain for trading settlements at Goree (Senegal) 1677 and Assinie (Ivory Coast) 1687

Outwit French traders - move ahead 3 spaces!

1815 French outlaw Atlantic slave trade

1832-1800's French gain control of Algeria from Moroccans despite bitter resistance

1832-47 - Add-el Kadar leads resistance against French in Algeria

Fight off French rule - move ahead 2 spaces

Mid 1800's French missionaries arrive in Senegambia

1840's French bargain for trading posts in Gabon and Ivory Coast

The Berlin Act of 1885 sets rules for European division of Africa

French partition West Africa, late 1800's-early 1900's; (Morocco early 1900's)

1906-1910 Fang and Kota uprising against French control

Over 1 million French settle in N. Africa taking farming and mining away from local peoples

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A MEETING ON THE CONGO

OVERVIEW: Cross-cultural misunderstandings based on multiple perspectives have influenced the course of history. This lesson demonstrates the way Europeans and Africans often misperceived each other's intentions.

OBJECTIVES:

1. Students will be able to explain the European and African perspectives in this event.
2. Students will be able to hypothesize how people react to the strange or unknown and why they may interpret the same event in different ways.
3. Students will be able to describe multiple perspectives in their own lives and other parts of the world and suggest ways mis-understandings can be overcome.

MATERIALS:

1. Readings - "That was No Brother" and "That was No Welcome."

PROCEDURES:

1. Introduce the concept of "Multiple perspectives." Take an example that the students can relate to that clarifies how people can live through the same event yet view it differently. (A discussion to close a local school, a proposed gun control law, a teacher strike for better wages, U.S. advisors in El Salvador)
2. Divide the class into two groups. One group reads "That was No Brother;" the other group reads "That was No Welcome."
3. Have each group answer separately: a. what were the expectations of the person telling the story? b. what emotions were expressed? c. why were people killed?
4. Have a spokesperson from each group tell the story (in first person) to the other group.
5. Discuss with the class why this meeting resulted in death and elicit examples of other times in history where such events occurred.
6. Have the students hypothesize as to how such misperceptions could be prevented.

APPLICATION:

1. As a follow-up exercise, have students explore a weekly magazine, newspaper or TV news show to find examples of "multiple perspectives."
2. Students identify a "multiple perspective" problem in their own lives and write a two-perspective explanation as in the examples used above.

TEACHER NOTE: The materials for this lesson come from The African Studies Handbook for Elementary and Seconda School Teachers by the University of Massachusetts/Worcester Teacher Corp. For information on available materials write: Center for International Education, Hills House South, University of Massachusetts, Amherst, Massachusetts 01003.

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THAT WAS NO WELCOME*

Henry Stanley was the first white man to travel down the entire Congo River. He was a newspaper man and wrote a book about his travels. In the story below he tells how he was met by some Africans while traveling down the Congo in a canoe about 100 years ago.

****

About 8 a.m. we saw a marketplace where there were many small canoes. The men got into them and circled all around us. We stayed still for a long time, but they became bolder and began to throw their wooden spears whenever anyone cried "Mutti" (the word for sticks). We shot our guns a few times, which made them leave. Drums then awakened the whole country, and horns blew deafening blasts. Some canoes boldly followed us.

About 10 a.m. we came to another market. Here, too, warriors were waiting, and again we had to use our weapons. With a lot of noise the little canoes disappeared quickly down the river.

At 2 p.m. we came into a very large stream. There we saw a great fleet of canoes in the middle of the stream. The canoe men, standing up, gave a loud shout when they saw us and blew their horns louder than ever. Looking upstream, we saw a sight that sent the blood tingling through every nerve and fiber of our bodies: a fleet of gigantic canoes bearing down upon us, which were bigger in size and numbers than anything we had seen...

We had enough time to count the number of the war vessels. There were 54 of them! A monster canoe led the way, with two rows of paddlers standing up, 40 men on a side, their bodies bending and swaying like a barbarous chorus driving down toward us.

In the bow were ten young warriors, their heads gay with red feathers; at the stern, eight men with long paddles, whose tops were decorated with ivory balls, guided the monster vessel; and dancing up and down from stem to stern with ten men, who looked like they were chiefs.

The crashing sound of large drums, a hundred blasts from ivory horns and a thrilling chant from 2,000 human throats did not help to calm our nerves. But we had no time to pray...As the first canoe came rushing down, I turned to take a last look at our people and said to them:

"Boys, be firm as iron; wait until you see the first spear, and then take good aim. Don't fire all at once. Keep aiming until you are sure of your man. Don't think of running away, because only your guns can save you."

The monster canoe aimed straight for my boat, as though it would run us down; but when it was fifty yards away, it swerved to the side. When it was nearly oppostie us, the warriors threw their spears and on both sides there was a noise of rushing bodies. But every sound was soon lost in the ripping, cracking gun fire. After firing for five minutes we saw that the enemy was regrouping about 200 yards above us.

We were angry now. It was a murderous world, and we felt for the first time that we hated the filthy people who lived in it. We followed them upstream until we saw their villages. We made straight for the river banks and fought in the village streets with those who had landed. We hunted them in the woods until we finally stopped.

*Adapted from Stanley, Henry. Through the Dark Continent. Vol. II. New York: Harper & Row, 1885. p268-73.

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THAT WAS NO BROTHER*

In the story below King Mojimba, who lived along the Congo River, tells how his people welcomed the first white man they had ever seen. He told this story to a Catholic priest.

When we heard that the man with white skin was traveling down the river, we were open-mouthed with surprise. We stood still. All night long the drums told the strange news - a man with white skin! That man, we said to ourselves, has a white skin. He must have got that from the river-kingdom. He is one of our brothers who was drowned in the river. All life comes from the water, and in the water he has found life. Now he is coming back to us. He is coming home.

We will prepare a feast, I ordered...We will go to meet our brother and bring him into the village with rejoicing! We put on our ceremonial dress. We got the great canoes. We listened for the gong which would tell us that our brother had arrived on the river. Now he enters the river! We swept forward, my canoe leading, the others following, with songs of joy and dancing, to meet the first white man our eyes had ever seen and to honor him.

But as we came near his canoe there were loud sounds, bang! bang! and fire-sticks spit bits of iron at us. We were frightened; our mouths hung wide open and we could not shut them. Things such as we had never seen, never heard of, never dreamed of -- they were the work of evil spirits! Several of my men plunged into the water...What for? Did they fly to safety? No -- for others fell down also in the canoes. Some screamed terribly, others were silent -- they were dean, and blood flowed from little holes in their bodies. "War! that is war!" I yelled. "Go back!" The canoes sped back to our village with all the strength we could give to our arms.

That was no brother! That was the worst enemy our country had ever seen...

*Adapted from remarks of King Mojimba, as told to Father Joseph Fraessle, reprinted here from Heinrich Schiffers, The Quest for Africa, New York: G.P. Putnam's Sons, 1957, p. 196-7. Reprinted by permission of G. P. Putnam's Sons.

AFRICAN VIEWPOINTS

OVERVIEW: Africans have expressed many viewpoints on the French and their influence in Africa. This lesson explores viewpoints of Africans in the pre- and post-independence era.

OBJECTIVES:

1. Students will be able to describe how viewpoints differ over time.

2. Students will be able to categorize statements based on criteria such as assimilation, nationalism, identification with France, etc.

3. Students will be able to explain the paradox of French-educated Africans.

MATERIALS:

1. Readings - "Viewpoints of African and French Politicians" and "Viewpoints of African Writers."

PROCEDURES:

1. Review with the class the concepts of assimilation (can be compared to integration) and nationalism.

2. With the class divided into pairs, hand out the readings. One student will collect data for assimilation with France. The other will collect data supporting African nationalism. Each pair of students will read the list of quotes deciding which policy it supports and noting the rationale given.

3. The teacher rearranges the room for large group discussion by having the "nationalists" on one side of the room, the "assimilators" on the other.

4. Starting with the first quote, the students discuss which viewpoint it supports and why. Students should be encouraged to 1) hypothesize why people felt the way they did, 2) fit the quotes into a time-frame of independence, 3) discuss how the quotes reflect on the way Africans viewed themselves and the French.

APPLICATION:

1. Have students explore the French assimilation - nationalism dilemma in another part of the world or compare with the British colonial experience.

2. What parallels can be drawn for the U.S. in the 1980s? In what ways do immigrants to the U.S. face similar or different problems?

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VIEWPOINTS OF AFRICAN POLITICIANS

1946. Sourou Mignan Apithy (Benin)

"Our ideal is not to become French citizens. We simply want to enjoy in our countries the same rights and liberties as Frenchmen in yours. Our ideal is not to sit on the banks of the Seine nor to impose ourselves in what are essentially metropolitian affairs, but to regulate the affairs of our own country on the bank of the Congo or of the Niger."

1946. L. Senghor, (Senegal)

"In order to be a real federation, it is necessary that there be a real assimilation on all sides. We shall create a new civilization whose center will be Paris."

1946. Yacine Diallo (Guinea)

"We demand to be integrated into the French family. We must hope that this French Union will be realized and the territories will then one day become French provinces."

1947. Fily D. Lissoko (Mali)

"When we ask for integration we do not use vague formulae - It's our deep convictions which makes us want to remain French until the end of time."

1957. H. Boigny (Ivory Coast)

"The French and ourselves are engaged in the same struggle for happiness with freedom and fraternity." (First election held in black Africa) African Affairs #18.

1957. Joseph Conombo (Upper Volta)

"It would be possible to achieve wide independence only if there were signs of political maturity on all social levels, and this is not true of Africa in its present underdeveloped state in which 90% of the people are illiterate."

1964. J. Paul Jontie "Edition Amis de Presence Africaine," Brussels, P. XIV

"The African masses are proud of their 'evolues',* which proves that a black man can do or do better than the white man if given the opportunity."

1983. P. Biya (Cameroun)

"The National unity implies that we are first Camerounians before belonging to such and such ethnic groups, before being anglophone or francophone, Christians or Muslims."

Temne Afrique No. 1186, Sept., 83.

*Africans who have adopted French dress, customs and attitudes.

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VIEWPOINTS OF AFRICAN WRITERS

1933-35. "To the Frenchman, we have invented nothing, created nothing, written nothing - We were just dancers, and bad dancers!"

by: L.S. Senghor, rapport sur la doctrine et la propagande du parti (fascicule roneotype, 1959, p. 14 in L. Kesteloot).

1956. "Autonomy is on its way - but the colonial structures remain. We are going from the reindication of cultural identity to political satire.

by: David Diop, A coups de pilon Paris, Presence Africaine.

1960. "We have very few magazines and very few educated people who are concentrated in cities. When we writers in France came home, we started collecting oral traditions."

by: A.H. Ba, Writing books for children

1970. "The Africans were forced to respect a language that did not correspond in any way to their vision of the world - the French had a strong love for their language."

by: A. Kourouma (interview) Afrique litteraire et Artistique, 10 aur 1970, pp. 6-8.

VIEWPOINTS OF THE FRENCH

1912. Louis Jonolet. 11 AOF. DT527 S69.

"French Africa! How many people know its area, an immense empire - thanks to its agriculture and mines, the submissive nature of its population, this tremendous bloc is becoming one of the most beautiful of our colonies. The greeting full of respect that the African addresses to any white shows the domination we have over them."

1957. Mr. Claude Rolland - Bishop Madagascar

"The love of the fatherland is not a crime...the desires for independence are legitimate when inspired by Christian law."

1968. Leon Coulet (Voyage en C. Ivoire)

"I stopped in a village and tried to take the picture of some children, they ran like rabbits, refusing to have their picture taken."

1977. Valery Giscard D'Estaing (France)

"Africa must be left to the Africans. The expression of "blackness" or "authenticity" seems to me to be irrefutable proof of this instinctive quest for a middle of the road where he can freely accept progress without relinquishing his own values. France's policy conforms to this ideal."

FRENCH INFLUENCE
IN AFRICA

THE FIRST GRADUATE

OVERVIEW: French education has had tremendous effects on Francophone Africa. This lesson examines the reaction of villagers during the colonial era to the return of their first college-educated son.

OBJECTIVES:

1. Students will be able to draw some conclusions about attitudes of rural Africans towards French schooling during the colonial era.

2. Students will be able to explain the dilemma and paradox of the newly educated African.

3. Students will be able to compare this African example with "first graduate" examples in their own culture.

MATERIALS:

1. Excerpt from Mission to Kala by Mongo Beti.

2. Map of Africa.

PROCEDURES:

1. Introduce this lesson with a brief discussion of the reactions of people when someone in their family or community surpasses all others in a level or type of education. Depending on the educational level of the students' families, questions such as "How did your family react to its first college graduate?" or "What did people say when they heard the news that the boy next door had completed medical school?" Elicit examples (negative and positive) of people's reactions to new educational achievement.

2. Have the students identify Cameroon on a map of Africa. Hand out copies of the excerpt from Mission to Kala. Go over the introduction with the students. Divide the class into four groups. One group is to read the excerpt and collect evidence about how Medza, the young man telling the story, feels about his education and his reception by the villagers. The second group collects evidence on what the young man's education means to his family. The third group collects evidence on the ways the villagers react to and feel about his experiences outside the village. The fourth group looks for paradoxes, contradictions in how French education is viewed by the people of the story.

3. After each group has read the story, they should compare notes and outline the evidence they have collected. Then each group attempts to generalize on the effects of formal schooling for Medza and the village.

4. Each group reports on its findings and conclusions which may be outlined on the board or on a transparency. Differences in viewpoints should be noted. Students should be encouraged to challenge each other's groups to supply evidence when generalizations or over simplifications are made.

APPLICATION:

1. As a follow-up exercise, the students can identify the differences and similarities in values of Medza and the villagers. How did they view life differently? Can we tell if those differences are due to his schooling?

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2. In other cultures around the world, including the U.S., does schooling change the way people view life? What are the cultural universals (goals, values, expectations found in many cultures) in this story?

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INTRODUCTION

Mission to Kala was written by Mongo Beti, one of Africa's well-known writers in French. Beti was born in the Cameroon Republic in 1930, completed high school in Cameroon and then studied in France at the University of Aix-en-Provence and the Sorbonne. Mission to Kala has won a French literary prize.

This excerpt describes the return of Medza, who has just failed his college exams in France, to his home town.

****

Everyone in the village was paying court to me, especially my uncle, who went to great and obvious trouble to do me little services. He showed me a good deal more respect than an elderly man should show a youth -- certainly more than was sanctioned by custom. Yet, unlike the usual unkind comments which such behavior normally provokes, in this case nothing at all was said by those who came to the house. Everyone seemed to think it was a favor simply to talk with me. As soon as I realized this I got into an agony of embarrassment.

I had become a kind of universal pet or mascot for the whole of Kala: not only a strange animal, but an animal that they liked to examine at close quarters, and to hear roar, or howl, or bray, or whatever. The women used to turn up in droves, too, and look me over with that greedy up-and-down stripping expression common to women the world over. Never in my life have I been examined so minutely or with so little shame.

In the afternoon one woman, hardly bothering to conceal her feelings, put her cards more or less on the table.

"Young man," she said, "you shouldn't take offense at people being so interested in you. We don't see a college-educated boy like you here every day of the week -- and a city dweller into the bargain!"

Heavens, I had forgotten that. Educated and a city dweller. She's right, damn it, I thought, after a moment's stunned silence. As an educated city boy, my uppermost thought was that I had made a stupid nonsense of my exams. But never mind; a diploma, even by default, was a rare enough commodity in the Kala market. So that was it: educated and a city dweller. Why hadn't I thought of it before?

Now the woman began to ask me questions. She was about the same age as my mother, but prematurely aged by the heavy manual labor that all these up-country people undertake.

"What do they teach you at school?" she demanded.

"Who?"

"The whites, of course, boy! What do they teach you?"

The room was crowded, so I couldn't laugh, which was what I wanted to do.

"What do they teach me? Oh, heaps of things," I said unconvincingly.

The whole thing embarrassed me horribly. I wanted to be kind to this woman; she meant well enough, but how on earth was I to give her the most elementary notion of such things as geography, advanced mathematics, or the social sciences? Nevertheless, I had a shot at it; with gestures and stumbling, awkward, vague phrases I did my best.

Her one desire was to keep me well disposed toward her, willing to oblige.

"Come and see us one of these evenings," she suggested finally. "We'd be delighted to see you, my husband and I. My husband admires you enormously, you know. He's sworn by you for the last two days. Come and visit us one night soon, and bring your uncle with you." ...

If only they wouldn't treat me just as a scholar and nothing else! I'd have given all the diplomas in the world to swim like Duckfoot Johnny, or to dance like the Boneless Wonder, or to have the sexual experience of Petrus Son-of-God, or to throw an assegai (spear) like Zambo. [These are village boys who have not been Western educated. Zambo is Medza's cousin.] I wanted desperately to eat, drink, and be happy without having to bother my head about next term, or such depressing things as revision work and orals. The very least I could do was to conquer my fear of women -- even divorcees. I would soon learn how to respond to their advances. I would make up to this girl who was gone on me. I was forgetting, however, that afterward there would be no reason for her to go on pining for me.

My uncle stretched out his neck, rather like an ostrich, and gulped down an enormous mouthful of food. He then blinked several times, filled a glass with water, and swallowed that, too. Finally, he cleared his throat and said: "My boy..." (it was still quite an effort for him to articulate clearly), "this evening we shall visit the woman who invited you to call the other day. We shall in all probability have dinner with her. We shall go round tonight about six o'clock."

"Father," said Zambo in a worried voice, "couldn't we possibly put off this visit for another day?"

"Why?" asked my uncle, astonished. "Why on earth should you want to put it off?"

"Oh, nothing. I just thought my young cousin might still be tires -- and after all, there's plenty of time left for paying calls."

"Who asked your opinion, anyway?" my uncle said unanswerably. Then he turned to me. "My boy," he repeated firmly, "we are going to call on this lady tonight. We have to go. She would be most hurt if we didn't."...

"Are there many white children at your school?" my hostess inquired.

I said, yes, there were a lot.

"More white than colored?"

"No, not nearly so many."

"What are they like, these white children? Tell us what they're like," she persisted.

"Heavens -- just like children anywhere, the world over--"

"Really? Just like ordinary children?"

"Exactly," I said. "They have rows, and fight, and are insubordinate -- there's no difference at all."

A man's voice broke in. "And in class," he said loudly. "Are they cleverer than you in class?"

"No. They aren't either more clever or more stupid than we are. They're just the same as -- as a mixed bunch."

"Will the learned gentleman please explain, then," the same voice went on, in astonished tones, "how it is that their minds work faster than ours?"

"They don't. They grasp a point no faster and no slower than we do."

"Well, well. That's really surprising. They ought to be quicker on the uptake, though, shouldn't they?"

"Why should?" another man's voice broke in. "Why are you so determined that they should be quicker than our children? We don't breed young animals, do we? What are you thinking of?"

"How can you ask such a question?" the first man replied. "It's perfectly reasonable to suppose that white children should learn faster than black. What are they being taught? Their ancestral wisdom, not ours, isn't that so? Who invented airplanes and trains and cars and steamships? The whites. Very well then. Now if it was our ancestral wisdom that was taught in this school, it would be normal to expect colored children to learn faster than whites, wouldn't it?" ...

[The other man then said:]

"Listen to me, all of you. Here's my personal opinion, for what it's worth. It's by no means certain that it was the whites who invented cars and airplanes and all that. When you talk about colored folk, you mean us, don't you? All right, we're nobodies. But what about all the other colored people, all over the world? How can you be sure that they don't make planes and trains and cars?

To judge by the approving murmur which greeted it, this argument was a popular one. Finally, the first man admitted that its proposer was probably right, yes, he might very well be right. ...

Then they all got down to it and interrogated me non-stop. As there was a great number of them, they were often all asking me questions at once. This embarrassed me horribly, because I didn't know which ones to answer first. They varied in subject but were all of equal interest. I was utterly disconcerted, and one thing embarrassed me in particular: the attitude of the women and young girls. They absolutely devoured me with their eyes, and the expressions they wore were so unequivocal that I could not help recognizing them for what they were at once, despite my natural modesty. It was like reading a young peasant girl's passionate love letter.

Sometimes I glanced at Zambo, who squatted in a corner miserably, indifferent to the atmosphere of enthusiasm permeating the room, perhaps even hating it, but in any case the disregarded odd man out. Occasionally I caught my uncle's eye, too; he looked strangely complacent, rather like an old French peasant who has just married off his daughter to the richest, best-looking young many in the district. He was gay and pleased, and obviously willing me to make a success of the occasion.

But I was thinking that I shouldn't see Eliza (that, I had found out, was her name); not tonight, anyway, I told myself. Looking back, I suspect Eliza had become my symbol of absolute liberty, the freedom enjoyed by country boys like Duckfoot Johnny, the Boneless Wonder, Son-of-God, and the rest. I was this freedom as the most precious possession I could acquire, and realized at the same time that in all likelihood I should never have it. Without being aware of it, I was no more than a sacrifice on the altar of Progress and Civilization. My youth was slipping away, and I was paying a terrible price for -- well, for what? Having gone to school, at the decree of my all-powerful father? Having been chained to my books when most children of my age were out playing games? I did not exactly feel "in love" with Eliza, but I certainly desired her. My desire was the kind most characteristic of the inexperienced male; I hardly dared admit it even to myself.

And now missing this meeting with her showed me in a vague yet compulsive fishion that if I went on as I was doing, against my natural bent, I should hever be truly myself or have any real individuality....

Soon Zambo got up and left, abandoning me to my unhappy dilemma, rather as though I were a drowning man being sucked under by the current and beyond any hope of rescue. I was the most unlucky man in the world, I thought.

Apart from anything else, I was stifling. The room was far too hot and very small; the air was thick with smoke, and smelt of palm wine, tobacco, and chewing-gum. I made a tremendous effort, which pushed me sluggishly, like a sack of coconuts, onto the platform of benevolent resignation and cordiality reserved for scapegoats such as myself. I no longer felt any desire to discourage the attentions of my audience; I abandoned my useless and egotistic attempts at revolt. I began to chew the local gum myself, and certainly nothing I could have done would have pleased them more.

"Look at him!" they exclaimed, audibly. "Look, he's not snobbish, for all his learning. He's chewing gum <u>just like us.</u>"

At such moments, conscious of all those staring eyes converging on me like so many rays, I got the feeling that the atmospheric gravity had at least doubled its pressure. There was a hurricane lamp burning on the table, its glass bulging and rounded like an old man's belly. The light it gave out was in fact not very strong, but to me it seemed as blinding as a searchlight set up at the same distance at point-blank range. As a result, they all saw me very clearly, and I could hardly make them out at all.

I sat there wondering to what extremes of idiocy the whole business could go. Lucky for me, I thought, that my friends coultn't see me pontificating in this half-witted fashion -- any anyway, what did it matter? I realized that my affection for these people outweighed any resentment I felt at my own ridiculous position. It was certainly a serious occasion as far as they were concerned.

And what <u>do</u> the whites teach you?" my hostess was still inquiring mercilessly.

"Oh, heaps of things..."

"Come on then. Tell us them."

"Would you understand if I did?" I snapped.

The remark was greeted with a murmur of disappoint ment. God, what a clanger, I thought. If I'm going to stay -- and I must -- I've got to behave myself.

"Listen to me, my boy," said an old man, getting to his feet and interspersing his remarks with placatory gestures, as though he were soothing a baby. "Listen. It doesn't matter if we don't understand. Tell us all the same. For you the whites are the real people, the people who matter, because you know their language. But we can't speak French and we never went to school. For us <u>you</u> are the white man -- you are the only person who can explain these mysteries to us. If you care for us at all, my son, do this thing for us. If you refuse, we've probably lost our only chance of ever being able to learn the white man's wisdom. Tell us, my son."

He has a point there, I thought. These people were all so damnably persuasive.

"All right, then," I said. "They teach us -- let's see -- well, geography."

"Geography?" exclaimed someone, fumbling over the unfamiliar syllables. "What's that?"

I gave them what must have been the most feeble, certainly the most arguable definition of geography ever presented to any audience. I had never tried to formulate such a definition in my native tongue before, and now the thing had to be done for an audience who hung on my every word. Then, to make my ideas more intelligible, I decided to illustrate them with an example. I found myself (somewhat to my surprise) telling these simple people about New York -- an inconceivable city to them, with its more than seven million inhabitants, and skyscrapers of anything up to seventy-five floors, soaring up for a thousand feet. It was child's play to describe New York, probably because my only knowledge of it derived from the cinema. There was no longer any question of my drying up. I warmed to them, losing myself in an intoxicating sea of details. I imagined that my audience would be galvanized by the picture I conjured up; but in fact I went to all this trouble for nothing. Still anxious to avoid giving them complexes, I omitted to tell them that Americans were in the habit of lynching Negroes in the street, simply because of the color of their skin. No, the really astonishing thing, which still bothers me in retrospect, was that America left these simple-minded people stone-cold indifferent.

From Mongo Beti, Mission to Kala. London: Heineman, 1966: 47-65.

CULTURAL DETECTIVE

OVERVIEW: French Influence continues in Africa today. This lesson examines where and why French influence is noticeable.

OBJECTIVES:

1. The students will be able to identify French influences in materials in African nations.

2. The students will be able to generalize why and where French influence continues today.

MATERIALS:

1. Miscellaneous "artifacts" and information on Francophone Africa. See attached materials.

PROCEDURES:

1. Explain how an artifact or description of a culture can be examined for European or French influence (e.g. street names, food, clothing styles, type of government, trade patterns, language).

   Ask students to give examples of cultural clues of ethnic influence in their own community (e.g. Presbyterian church - Scotland, "Little Poland" community, Vietnamese cafe). Take the handout of the Peugot advertisement/film reviews. Use it as an example of French influence - the Peugot ad, the French language - and African (Ceddo is an African film). If the students need further help getting started, you might want to set up a structure for them to use.

Data	Examples of French influence	Examples of African Culture

2. Explain to the class that an American has just returned from a visit to several African nations. He has brought back information that reflects the culture of those nations. The class will use the information to find cultural clues.

   Pass out the "cultural clues."

3. In pairs or small groups have the students examine each item and note a) French content; b) African content; 3) content which could be from any culture - cultural universals.

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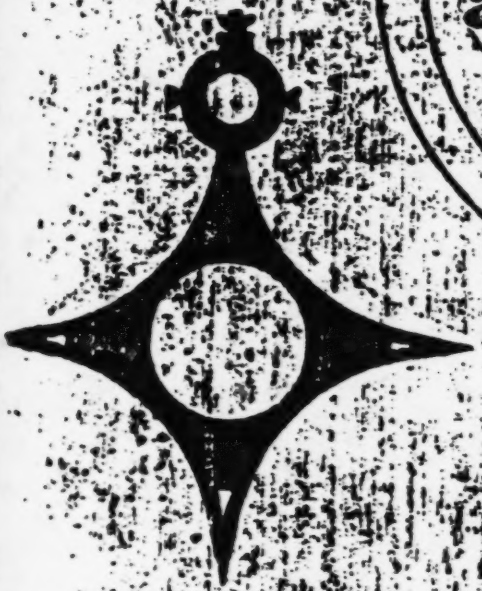
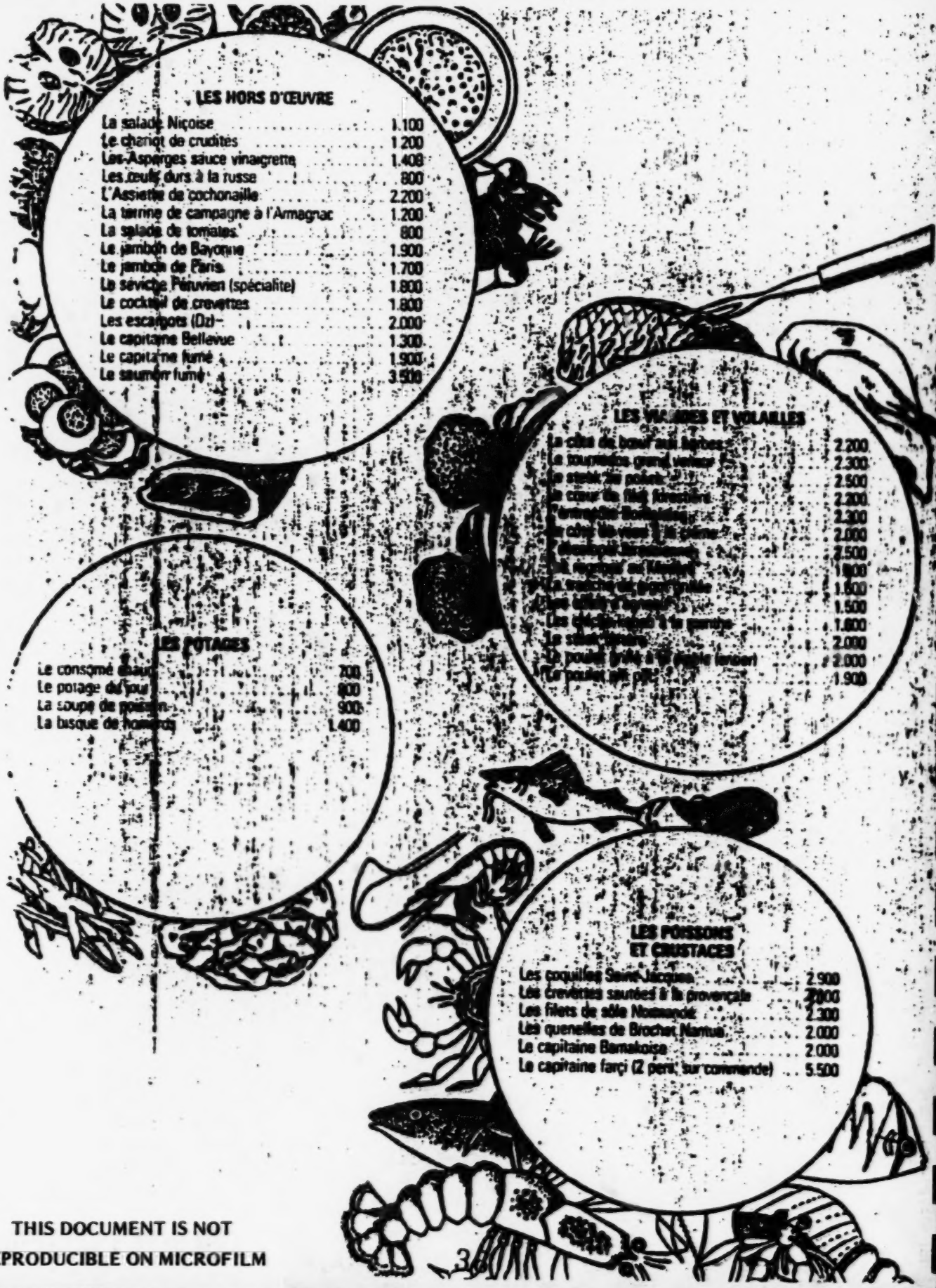
Menu à la Carte



LE GRAND HOTEL DU NIGER



LES HORS D'ŒUVRE

La salade Niçoise	1.100
Le chariot de crudités	1.200
Les Asperges sauce vinaigrette	1.400
Les œufs durs à la russe	800
L'Assiette de cochonaille	2.200
La terrine de campagne à l'Armagnac	1.200
La salade de tomates	800
Le jambon de Bayonne	1.900
Le jambon de Paris	1.700
Le ceviche Péruvien (spécialité)	1.800
Le cocktail de crevettes	1.800
Les escargots (Dz)	2.000
Le capitaine Bellevue	1.300
Le capitaine fumé	1.900
Le saumon fumé	3.500

LES POTAGES

Le consommé chaud	700
Le potage du jour	800
La soupe de poisson	900
La bisque de homards	1.400

LES VIANDES ET VOLAILLES

Le côte de bœuf aux herbes	2.200
Le tournedos grand veneur	2.300
Le steak au poivre	2.500
Le cœur de filet forestière	2.200
L'entrecôte Bordelaise	2.300
Le côte de veau à la crème	2.000
[illegible]	2.500
[illegible]	1.800
[illegible]	1.600
[illegible]	1.500
Les [illegible] à la perigourdine	1.800
Le steak tartare	2.000
Le poulet grillé à la purée (entier)	2.000
Le poulet pil pil	1.900

LES POISSONS ET CRUSTACES

Les coquilles Saint Jacques	2.900
Les crevettes sautées à la provençale	2.000
Les filets de sole Normande	2.300
Les quenelles de Brochet Nantua	2.000
Le capitaine Bonaloise	2.000
Le capitaine farçi (2 pers. sur commande)	5.500

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LES OEUFS

Les œufs cocotte à la crème	900
Les œufs sur le plat	800
La brouillade aux truffes	2.400
L'omelette fines herbes	900
L'omelette savoyarde	1.000
L'omelette forestière	1.100
L'omelette au jambon	1.200

LES LEGUMES

Les pommes allumettes	500
Les pommes Anglaise	450
Les haricots verts sautés	500
Les endives demi glace	800
Les petits pois à la française	600
Les salsifis au beurre	800
La salade de saison	500

LE CHEF VOUS RECOMMANDE

Le prince du Niger	2.500
Le couscous poulet-mouton (2 pers. SC 24 h)	8.000
Le poulet aux arachides (2 pers. SC)	5.000
Le steak à la Nigérienne	2.000

LES PATES

Les spaghettis au beurre	1 200
Les spaghettis Napolitaine	1.500
Les spaghettis Bolognaise	1.800

LES ENTREMETS

Le plateau de fromages	1.000
La corbeille de fruits	800
Les patisseries	700
Le café liegeois	1.100
La pêche Melba	1.000
La poire Belle Helène	1.100
La boule de Neige	1.000
La coupe Grand Hôtel	1.100
L'omelette Norvegienne (2 pers. SC)	3.000
Les crêpes suzette (2 pers.)	2.500
La tarte tatin	2.500

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The French in Africa: A new kind of imperialism

9/4/83

The flag came down but they stayed on, and places nobody else seemed to care about became assets

By DON COOK
© Los Angeles Times

PARIS — Five centuries of European colonialism in Africa came to a formal end only six years ago, in June 1977, when the French lowered their flag in the sweltering little Red Sea port of Djibouti.

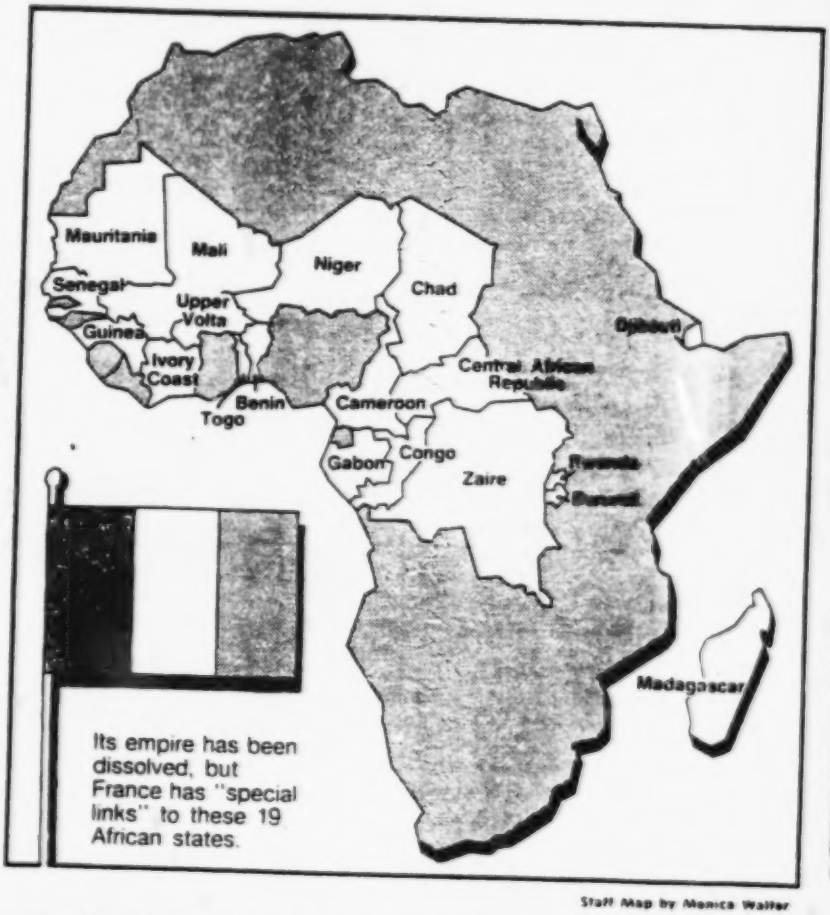
But the French are still there — as they are throughout the 19 independent African states where French is still spoken. Moreover, they are present in numbers more than double those of the days of empire, and with stronger economic and political ties than ever.

In Djibouti, there are 4,000 men of the French Foreign Legion, along with a sprinkling of civil administrators, teachers, doctors, engineers, bankers and businessmen. They prevent this newest of the impoverished African republics and its 320,000 citizens from being swallowed up by their warring neighbors, Ethiopia and Somalia.

In Chad, the French are demonstrating again that, however reluctantly, they are the only Western power prepared to intervene with force in Africa. Their troops in Chad were reported last week to be training in the use of sophisticated and previously secret weapons. And Chad officials said conventional arms from the French helped repulse new rebel attacks Friday that broke a three-week tacit truce. The French are doing for the Western world in Africa what the Cubans are doing there for the Communist bloc.

France's staying power in Africa has been called one of the political and economic wonders of the post-imperial era. The British broke up a much larger empire and departed with a certain sense of relief that its imperial role was ended. The Belgians and the Portuguese left their 19th-century colonies in bloody confusion and rancor.

Only the French have managed the extraordinary political feat of hauling down their flag and then not only staying on but increasing their presence — in distant, dusty places that nobody else seems to care much about.



Its empire has been dissolved, but France has "special links" to these 19 African states.

Staff Map by Monica Walter

How have the French managed to retain what amounts to an imperialist presence without the onus of being an imperialist power? The short answer is that the French work closely with African rulers they themselves have trained. Thus their financial support, their commercial presence and even their military presence is generally seen by Africans as serving African national interests, not French interests.

"There is remarkably little resentment of the French presence, even in countries like Senegal and the Ivory Coast, where they are almost totally dominant," an American diplomat who has lived in several French African countries said the other day.

"One reason is that the Africans have been used to seeing the French around for a couple of centuries, so they tend to take the French presence as quite natural. The difficulties will come when the Africans begin to think the French are taking jobs that Africans should have, but that is basically a matter of improved mass education, a very slow evolution. Meanwhile, the cream go to Paris for education and then come back and work with the French."

Associated Press

A French paratrooper buys spices from a native inside the central market of N'Djamena, the capital of Chad. France is demonstrating again that it is the only Western power prepared to intervene with force in Africa.

This reflects what is in fact an old French colonial policy that seems to work just as well in the post-imperial world.

British colonial administrators concentrated on training civil servants — clerks, policemen and lawyers — and on making modest improvements in roads and schools and the like. When the Union Jack came down, most of the British went home. The French, however, concentrated on educating native rulers, who would be more likely after independence to rely on the French for material help, even military help.

For France, the man who accomplished the feat of transforming what was becoming a colonial liability into a political and economic asset was President Charles de Gaulle. In World War II, De Gaulle fought tooth and nail, often against his allies, to ensure that the French empire was preserved in the 19th-century mold of repressive rule.

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PLAITING AND WEAVING OF HAIR AMONG YORUBA WOMEN

By
MICHAEL BAMIDELE ADEYEMI

Hairstyle is one of the ways by which Yoruba women beautify themselves. (see map for Yoruba-speaking area) The Yoruba woman does not take decoration of the hair lightly. Traditionally, the Yorubas believe that the head is the most important part of the body, although other parts of the body work in harmony with the head. The head (Ori)* is regarded as the "god of fate." The Yorubas believe that every child chooses a head from so many alternatives in heaven before birth (akunleyan). There are "good" as well as "bad" heads. A person with a "good" head is always successful in life while another with a "bad" head faces all sorts of calamities.

The Importance of the Head

It is traditionally believed that any form of danger or calamity can be averted by first consulting the head before embarking on any important aspect of life. For example, a woman should "consult" her head before getting married or before pregnancy. This consultation leads her to the right type of husband and children. By the same token, the man has to "consult" his head before choosing a wife, building a house, buying a car or making an important voyage. This is done by consulting an Ifa oracle and making sacrifices with kolanuts, pigeons, goats, and snails in order to appease the gods.

In view of the importance attached to the head, the average Yoruba woman, therefore, believes in decorating the hair. One method of doing this is by plaiting and weaving the hair. During traditional marriages, child-naming, and funeral ceremonies, the importance of hairstyles among Yoruba women cannot be overemphasized. Different types of shape and decoration are exhibited during these august occasions.

Plaiting and Weaving Techniques

Plaiting and weaving of hair are quite different from each other. In plaiting, the hairs are usually partitioned into numerous sections with the use of wooden combs. Each section is again subdivided and plaited with black thread. In the case of weaving, after partitioning the hair into subsections, each section is twisted with the hands and woven into different styles according to choice. The main difference between the two is that thread is used in plaiting while it is not used in weaving. Also, weaving is more traditional and cheaper than plaiting.

Good examples of plaiting styles are the "snail" (okoto), "horn" (iwo), and "net" (awon), while examples of weaving are "shut-up" (anumo), "clap your hands" (patewo), and "legless" (kolese). In both plaiting and weaving of hair, hair-oil can be used to make the hairstyle look more attractive and neater. In some cases both weaving and plaiting can be combined as in "chamelion" (alagemo).

Names of Hairstyles

There are some factors influencing the nomenclature of hairstyles among Yoruba women. One of them is the shape of hairstyle. An hairstyle can be named according to its shape. Good examples are "snail," (okoto, this shape resembles a snail), "chamelion" (alagemo, this shape resembles the chamelion), "horn" (iwo, this shape resembles the horn) and "snake" (ejo, this shape is snake-like).

"Alhaja" is another good example of hairstyle named after the popular yearly Islamic pilgrimage to Mecca by Yoruba women. An "Alhaja" in the African context is a woman who has gone to and returned from the holy pilgrimage to Mecca. This hairstyle is common after the return of many women from Mecca and so earned the name "Alhaja."

The last category of naming hairstyles is to name them after an heroine. A typical example of this is "Moremi." Moremi was an Ife heroine who has been deified in Yoruba land.

In conclusion, hairstyles among Yoruba women are not static. They change with time. National events, personal life-styles and changing fashions contribute to the development of new hairstyles for Yoruba women.

*Yoruba terms are given in parentheses

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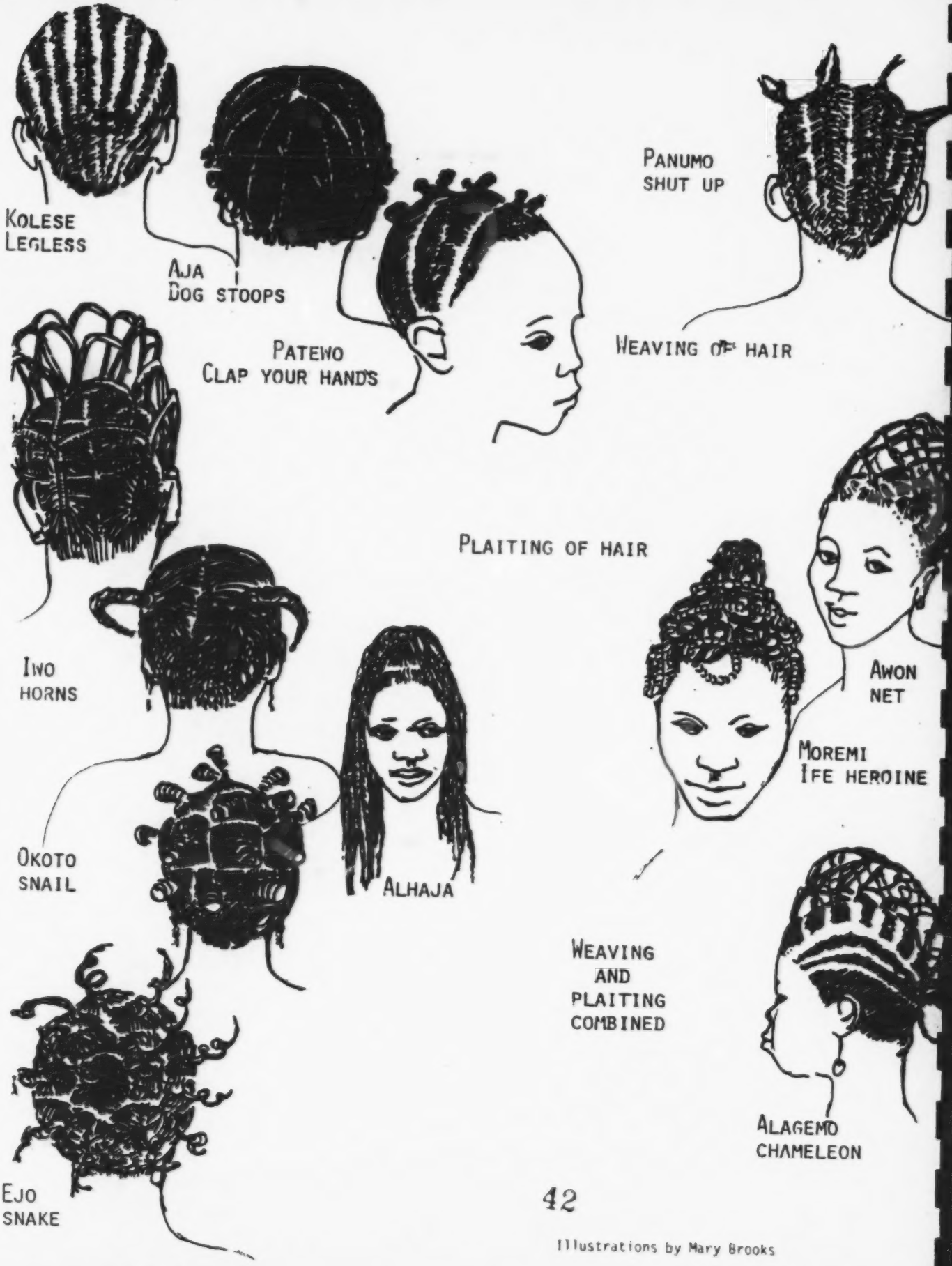

Illustrations by Mary Brooks

HOTEL DE LA CROIX DU SUD
20 Avenue Albert-Sarrant
Dakar

HOTEL RECEIPT
FROM DAKAR, SENEGAL

Mr. BRYAN WINCHESTER
TERRY [illegible]

APPART. N° 216	Nationalité	Pers.	Arriv	Sort.	Agence
	US	2	12/6/84		

APPNT	=	Appartement
ARGT	=	Arrangement
P. DEJ	=	Petit Déjeuner
SUPPD	=	Supplément petit déjeuner
RESTO	=	Restaurant
RES. E	=	Restaur. Etage
BAR	=	Bar
DRINK	=	Boisson
TELEP	=	Téléphone urbain
LDTEL	=	Longue distance
TELEG	=	Télégramme, télex
BLANC	=	Blanchissage
DIVRS	=	Divers
DEBRS	=	Débours
DEDUC	=	Déduction
ASDB	=	Ancien Solde DEb
ASCR	=	Ancien Solde CR
INDEB	=	Inactif Débit
INCRE	=	Inactif Crédit
TRDEB	=	Transfert Débit
TRCRE	=	Transfert Crédit
CASH	=	Caisse comptant
CREDT	=	Caisse crédit
AN	=	Annulation - Correction
TL	=	Total
ST	=	Sous-total

AVEZ-VOUS DÉPOSÉ
VOTRE CLEF ?

HAVE YOU LEFT
YOUR KEY ?

APPNTS	11.2		
TAXES	.23		
362 13/4/84	[illegible]		11.201
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population

Niger has approximately five million inhabitants. The majority live in rural areas but the population is not evenly distributed. The important ethnic groups are :

- — Djermas and Songhais who are farmers, living in the river valley.
- — Hausas, who are mostly traders, live in the south and central parts of the country and comprise half of the population.
- — Kanouris, a farming people who live in the southeast.
- — Teda (of Toubou group) who live in eastern Niger and are a small group.
- — Fulani (known in french as Peulhs), who are found throughout west Africa, are scattered in communities of varying importance but primarily in the south.
- — Tuareg nomads who live in the northern part of the country, centered around Agadez.

The principal cities are :

— Niamey, the capital, (140.000), Zinder (50.000), Maradi (60.000), Tahoua (30.000), Agadez (25.000).

seasons

March to May : hot
June to September : the raining season which restricts visits to the game parks and travel on unpaved roads.
October to February : the cool season and the best time to visit Niger.

Economy

Agriculture and cattle raising are the primary sources of income. The principal crops are : groundnuts and cotton (for export), millet, rice, sorghum and cassava. Livestock includes cattle herds, sheeps and goats. Natural resources include rich deposits of gypsum, iron, tin, tungsten and especially uranium.

visa and passport regulation

1) Nationals of Belgium, France, Luxembourg, Netherland, Great Britain, Denmark, Norway, Italy, West Germany, Finland, Sweden, Yugoslavia, Gibraltar, Ireland, Tunisia, Morocco, Madagascar and Mauritius require only a valid identity card or passport.
2) Other countries : a passport with a visa obtained in advance.
3) Group visas are not accepted.
An onward or return ticket, or a repatriation guarantee may be required.

health regulations

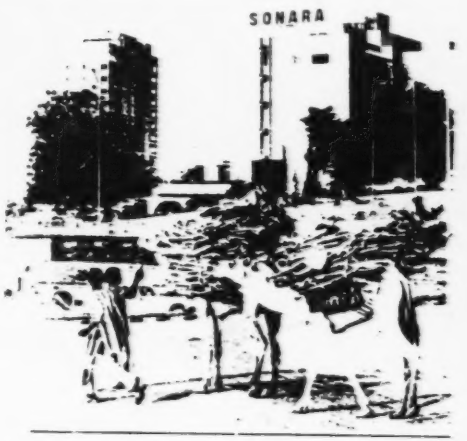
Yellow fever : certificate of vaccination required for all visitors remaining more than one week except for children less than one year old.
Smallpox : certificate of vaccination required
Cholera : vaccination recommended.

shopping

Nigerien craftsmen sell a large selection of souvenirs : wood or bronze carving, lances, inlaid knives and swords, tuareg stools and chests, engraved calabashes and pottery, multicoloured blankets and cloth, gold and silver jewelery, and especially fine leather goods.
A shop at the National Museum, open every day except monday, sells high quality work.
Stores are generally open from 08,00 - 12,00, - 16,00 - 19,00 except sundays.

helpful hints

Wear lightweight, cotton clothing. Don't forget sun glasses, a ligthtweight hat and handkerchiefs. Boots for the bush country. A prophylactic against malaria should be taken starting two weeks prior to your departure and continuing duri and for two weeks after your return home.
Photography : the airport and all military and ad installations are prohibited. Ask permission whe phing people.



currency

The monetary unit is the franc (F) C.F.A.
1 FF : 50 C.F.A.
1 S US : ~~220~~ C.F.A 290
1 ß sterling : 440 C.F.A

electricity - water

Potable tap water in the large cities.
Voltage 220.

dry cleanings

Niamey - Pressing : Tel. : 73.35.40

language

French is the official language, but English is also hotels, airlines, travel agencies and some stores.

car hire

Niger - Car Tel : 73.23.31
With or without a driver, international regulatio wed. Specially prepared vehicles are available wit excursions into the interior. Credit cards are acc

SANAUTO
Tél. : 73.31.64

NIVROCRAL
Tel. : 73.35.82

FROM: Tout Abidjan En Poche, May, 1981

ARTS ET CULTURE

CENTRE CULTUREL FRANÇAIS

HORAIRE DU CENTRE CULTUREL FRANÇAIS :
La Diffusion et le Hall d'Information sont ouverts tous les jours de 9 h 00 à 12 h 00 et de 16 h 00 à 19 h 00 du Mardi au Samedi.
La cinémathèque et l'Animation sont ouvertes du Mardi au Vendredi aux mêmes heures ainsi que le Samedi matin. l'accès aux séances de cinéma est réservé aux adhérents du Centre munis de leurs cartes.
Le Centre est donc fermé les Dimanche et Lundi.
Le Service de la Documentation ne réouvrira qu'en cours de Saison.

ATTENTION :
La Bibliothèque est fermée jusqu'à nouvel ordre, les Mercredi et Vendredi matin.

EXPOSITION :
jusqu'au 30, peintures naïves par Zéphirin.

MERCREDI 29 AVRIL 1981 :

CINÉ-MIDI-PLATEAU :
13 h 00 : **«La Princesse de Clèves»** de Jean Delannoy avec M. Vlady, J. Marais.
Le duc de Nemours ne compte plus ses conquêtes et même Marie Stuart, l'épouse du jeune dauphin lui a témoigné quelque bonté. La femme du Prince de Clèves tombe amoureuse de lui, mais elle entend rester fidèle à son mari.

CONFERENCE :
18 h 30 et 21 h 00 : **(dans la salle de spectacle)**
Connaissance du monde :
«Les joyaux de la mer de Corail» par Marcel Isy Schwartz

SPECTACLE CAFE THEATRE :

21 h 00 **(sur le mezzanine)** :
«Un ouvrage de dames» (reprise)
par la Compagnie de la Silhouette.
Attention ! Nombre de places limité.

JEUDI 30 AVRIL 1981 :

CONFERENCE :
18 h 30 et 21 h 00 : **Salle de spectacle :**
Connaissance du monde :
«Les joyaux de la mer de Corail»
par Marcel Isy Schwart.

SPECTACLE :
21 h 00 **(sur la mezzinine)** :
«Un ouvrage de dames» (reprise)
par la Compagnie de la Silhouette.
Attention ! Nombre de place limité.

MARDI 5 MAI 1981 :

COIN DES CINEPHILES :
19 h 00 et 21 h 00 :
«Une journée particulière » d'E. Scola avec Marcel lo Mastroianni et Sophia Loren.
Dans «Une journée particulière» Sophia Loren interprète une mère de famille nombreuse vivant l'humiliation perpétuelle de l'aliénation domestique et M. Mastroianni un homosexuel traqué par les préjugés, qui vient d'être renvoyé de son travail (speaker à la radio). Ce film est la rencontre de ces deux humiliés, un jour où ils sont isolés l'un de l'autre dans l'immensité du grand immeuble où ils habitent, tout le monde, sauf eux deux, étant parti acclamer Hitler, venu rendre visite à Mussolini.

CLUB D'ECHECS DE CÔTE D'IVOIRE

Tous les mercredi soir et samedi après midi à l'hotel Forum Golf
Pour tous renseignements, vous adresser à M. SIBI GBEHO
Tél. 33.25.57 ou M. LAMOUR Tél. 33.21.74 ou M. KAZEMI Tél. 43.12.16

CLUB D'ECHECS INSET

Institut National de l'Enseignement Technique.
Campus universitaire BP. V. 79. Tél. 44.43.61 — 44.42.88 Pst 58
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TELEVISION

MERCREDI 29 AVRIL

12 h 30 CHRONIQUE DE LA CITÉ
13 h 00 TELE ACTUALITÉ MIDI
19 h 00 FLASH TELEX
19 h 03 TELE POUR TOUS
19 h 30 L'OURS COLLARGOL
20 h 00 TELE ACTUALITÉ SOIR
20 h 30 UFO
21 h 20 LE CORPS HUMAIN
21 h 50 LA DAME DE LA MER
22 h 45 DERNIÈRE HEURE

JEUDI 30 AVRIL

12 h 30 MIDI MAGAZINE
13 h 00 TELE ACTUALITÉ MIDI
18 h 00 FLASH TELEX
18 h 05 KICK
18 h 50 NOUVELLES DU PAYS
19 h 25 CODE SENIOR
20 h 00 TÉLÉ ACTUALITÉ SOIR
20 h 30 AU THÉATRE CHEZ NOUS
22 h 00 ALLA OU AK BAR
22 h 30 DERN ÈRE HEURE

VENDREDI 1er MAI

12 h 30 MIDI MAGAZINE
13 h 00 TELE ACTUALITE MIDI
13 H 20 BALLADE AU VILLAGE
14 h 20 GOROM GOROM
15 h 05 LONG METRAGE : L'HOMME LE PLUS DRÔLE DU MONDE
18 h 00 RAY CHARLES
19 h 00 FLASH TELEX
19 h 05 SELECTION MUSIQUE
19 h 30 L'OURS COLLARGOL
20 h 00 TELE ACTUALITE SOIR
20 h 30 ANGOISSES
21 h 20 VARIETES RETRO
22 h 00 LE JAPON
23 h 00 DERNIÈRE HEURE

SAMEDI 2 MAI

12 h 30 VARIETES POUR UN WEEK-END
13 h 00 TELE ACTUALITE
19 h 00 FLASH TELEX
19 h 05 JASON KING
20 h 00 TELE ACTUALITÉ SOIR
20 h 30 LEONARD GROGUHET

CHAQUE MERCREDI.

UN NOUVEAU VOL **IBERIA**

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ABIDJAN . . . . . dép. . . . . 13 h 20
LAS PALMAS (escale) . . arr. . . . . 17 h 55
MADRID . . . . . arr. . . . . 22 h 30

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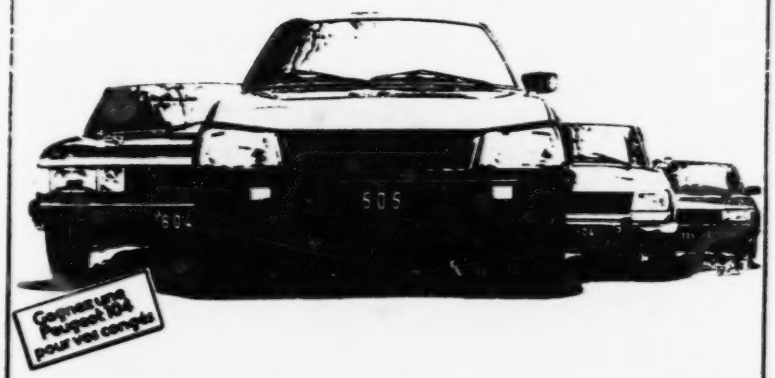
Tél. 33.19.91 - 32.65.73

FROM: Tout Abidjan En Poche, May, 1981

TT FRANCE 1981



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Le «plus» Peugeot, c'est aussi la traditionnelle fiabilité d'une gamme complète (essence, injection, diesel, turbo-diesel) dont les principales caractéristiques 1981 sont Économie et Robustesse.
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SARI 117 Bd. de Marseille - Tél: 36.90.33 POSTE 238.
Vridi - Yopougon - San Pedro - Man Yamoussoukro
BOUAKÉ

SUR VOS ECRANS

SOLDAT BLEU

Réalisateur : Ralph Nelson
Interprètes : Candice Bergen, Peter Strauss, Donald Pleasence, John Anderson.

Lorsque les Cheyennes de Loup Tacheté quittèrent le lieu de l'attaque, 2 soldats jonchaient le sol. Deux survivants se terraient non loin de là, le premier se nommait HONUS: c'était un soldat jeune, timide et idéaliste. Avec lui se trouvait CRESTA MARYBELLE LEE, qui, prisonnière durant deux ans de Loup Tacheté, était parvenue à s'enfuir. Energique, réaliste, presque vulgaire, CRESTA s'aperçut vite qu'il lui faudrait tout son sang-froid pour parvenir jusqu'à Port Réunion avec son touchant petit soldat affolé. Comme HONUS maudissait la cruauté des Indiens, elle lui répliqua vertement que les soldats Américains faisaient bien pire encore.
Ils marchèrent longtemps. HONUS dut, à son corps défendant, provoquer et tuer le Chef d'une Tribu Kiowa. Puis un marchand ambulant, BARETT, qui vendait des armes à Loup Tacheté, les fit prisonniers. Alors qu'ils s'évadaient, BARETT blessa le soldat à la jambe. CRESTA, à force de soins, parvint à éviter l'infection. Lorsqu'il reprit connaissance des heures plus tard, le petit soldat bleu prit CRESTA dans ses bras et lui avoua qu'il l'aimait. Comme il ne pouvait marcher, CRESTA parvint à Fo [illegible] Réunion pour chercher du secours. Mais [illegible] Colonel refusa d'aller à la recherche de HONUS; il préparait une expédition contre Loup Tacheté. L'armée américaine attaqua le village indien. Le massacre fut horrible, HONUS, qui avait refusé de participer à la tuerie, fut arrêté: le petit soldat vit CRESTA s'éloigner sur la route avec les traces d'Indiens survivants.

CEDDO

Film de Sembene Ousmane avec Tabara Ndiaye, Mamadou Ndiaye Diagne, Mustapha Yade, Ousmane Camara, Alioune Fall.

CEDDO s'impose d'emblée comme le film le plus abouti de Sembene Ousmane et un des films les plus forts et les plus «critiques» du cinéma africain.
Il n'est plus question, ici, de vider un abcès local, de stigmatiser de façon manichéenne une situation fragmentaire mais de faire, à un double niveau, le procès de l'histoire et des idéologies qui déterminent encore le comportement des Africains. L'évocation d'une page historique (la prise de pouvoir au XVII[e] siècle d'un Iman dans un village et l'acculturation qui s'ensuit) renvoie, grâce à un ensemble de notations soutenues par une plastique filmique très rigoureuse, à une parabole sur l'évolution contemporaine du continent.
A l'époque où se déroulent les événements décrits dans le film deux «oppresseurs» sont déjà sur le terrain: les missionnaires blancs établis depuis un certain temps déjà et l'Iman, un musulman fanatique, qui s'empresse de convertir par la force la population et de s'emparer du pouvoir.

L'AVENTURIÈRE DE HONG-KONG

de Robert Clouse avec Bruce Lee, sous le titre d'«Opération Dragon».

Robert Clouse nous avait administré comme un coup de savate au regard un film karaté qui battait par sa brutalité et son ironie en coin sur leur propre terrain les spécialistes asiatiques du cru. Les recettes ayant été élevées, il est retourné à Hong-Kong en chargeant une ravissante jeune femme à qui les prises de karaté ne font pas peur de retrouver une statuette en or massif. C'est plein de Chinois aux yeux cruellement bridés, de jonques, d'odeurs de cuisine locale et de scènes sadico-humoristiques

LA CHUTE DE L'EMPIRE ROMAIN

d'anthony Mann avec Sophia Loren, Stephen Boyd, Alec Guiness, James Mason, Christopher Plummer, Anthony Quayle, Hohn Ireland, Omar Sharif, Mel Ferrer, Eric Porter, Douglas Wilmer, Andrew Keir, Finlay Currie.

Dans une lignée de superproductions hollywoodienne réalisées en Espagne, la Chute de l'empire romain est loin d'atteindre à la réussite du précédent film de Mann (et Bronston), le Cid. Il semble bien que cette fois Anthony Mann se soit laissé écraser par la lourdeur de l'entreprise et les exigences d'un producteur qui en a eu bien d'autres (ne vient-il pas de mettre fin à la carrière de Nicholas Ray dont il vient de produire les deux derniers films hol-

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MAP OF SENEGAL
S. LOUIS
THIÈS
DIOURBEL
KAOLACK
BATHURST
Richard Toll
Keur Mor Ibra ou Soulel
Podor
Matam
Bakel
Kidira
Kayes
Nioro du Rip
Kolda
Vélingara
Tambacounda
Kédougou
Kaffrine
Kaolack
Fatick
Foundiougne
Gossas
Nioro
Guinguinéo
Nguékokh
Mbour
Joal
Sokone
Kaolack
Kaffrine
Koungheul
Malem-Hodar
Maka Yop
Mbaye-Mbaye
Kébémer
Linguère
Louga
Dahra
Ranérou
Saint-Louis
Dagana
Podor
Matam
Bakel
Kidira
Kayes
Nioro du Rip
Kolda
Vélingara
Tambacounda
Kédougou
Kaffrine
Kaolack
Fatick
Foundiougne
Gossas
Nioro
Guinguinéo
Nguékokh
Mbour
Joal
Sokone
Kaolack
Kaffrine
Koungheul
Malem-Hodar
Maka Yop
Mbaye-Mbaye
Kébémer
Linguère
Louga
Dahra
Ranérou

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Les mésaventures de MASSAMBA

TEXTE DESSIN

ET SOUVENT ROMPU PAR LA FATIGUE DE CETTE LONGUE BALADE IL NE MANQUE PAS DE SOMBRER DANS LE SOMMEIL...

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TOURIST INFORMATION ON UPPER VOLTA

FROM UPPER VOLTA IS WAITING FOR YOU

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General data on Upper-Volta

Geography

Located within the so-called Niger Bend, Upper-Volta is wholly continental with no sea-front. Its bordering neighbours are: North and West, the republic of Mali; North-East, the republic of Niger; South-East, the Benin, formerly the republic of Dahomey; South, the republic of Togo. It is made of one central plain (85 % of the whole area) and two lateral table-lands. The plain lays at an average height of 200 meters above sea level, while the average for the table-lands is 500 meters. Highest point is the Tenakourou, at 747 m. Main rivers are the three Voltas (the Black, the Red and the White Voltas), all heading toward lake Volta, in Ghana, along a course made difficult by the feeble incline and ever-present swamps.

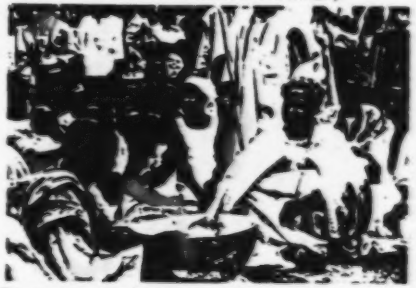
Climate

Located between 9° 20' and 15° 5' latitud. north, 2° 20' longitude east and 5° 30' longitude W in the Sudanic area, Upper-Volta has a tropical climate with two alternate seasons: dry and fresh from mid-November to mid-February, then damp and rainy, mostly from mid-June to mid-September. Between the two main are periods of transition: the long hot and dry from mid-February to mid-June and the so-called « lighter-hot » season from mid-september to mid-november.

In the north-east, beyond the line Djibo-Dori-Téra, the climate is Sahelian type. In short, overall climate is healthy, luminescent, sunny, hot and dry.

History

Precolonial era was characterized by the growth of powerful kingdoms in the east (Ouagadougou, Tenkodogo, Yatenga, Fada N'Gourma) while the west was given to smaller scattered communities keeping jealously to their independence. These various peoples were able to preserve their specificity and to keep at bay the sudanese conquerors of the Mali and Songhai empires as well as the zealots of Islam. French explorers Crozat, Binger, Monteil made the Voltaic peoples known to Europe at the end of the nineteenth century, and a scramble aiming at the possession of those territories started between three powers: France, Great Britain and Germany.



Flower water sacrifice during enthronement ceremonies of Foda's chief - *(Photo : C.V.R.S., Kabore)*.

Voulet and Chanoine's so called « mission » submitted the voltaic peoples in 1896/1897 and imposed to them a military administration. In 1904, the voltaic territories were cast as one with the colony of Upper-Senegal-Niger. It lasted until 1919 when Upper-Volta was granted its own status as a separate colony. Again it was dismembered, in 1932, into three parts which went to Ivory Coast, Sudan and Niger. The regrouping came in 1947. The so-called « loi-cadre » of 1957 and the Commonwealth referendum of 1958 were the last steps leading to the constitution of a Republic of Upper-Volta (December 11, 1958) which achieved independant status on August 5, 1960.

The people

The population is made of an estimated 6 500 000 Voltaic citizens of various ethnic groups, such as Mossi (sing.: Moaga; idiom: the Moré) Gourounsi, Gourmantché, Fulani, Bobo, Senufo, Busancé, Mandé, Lobi-Dagari, etc.

Economy

As so many land-locked populations of West Africa, Voltaic economy is based on agriculture and cattle-raising. It is then mostly rural and pastoral. Staple crops are sorgho, corn, rice, ground nuts, potatoes, yam, fonio and beans. Cashcrops are cotton, shea, sesame and tobacco. Cattle however is the main export.

To those assets must be added highly valued arts-and-crafts such as fancy-leather works or/crafts produced by embroiderers, sculptors and jewellers, as well as by weavers, dyers, blacksmiths and potters. There are also under exploitation such minerals as manganese (at Tambao), gold (Poura), copper (Gaoua) and limestone deposits (Tin-Hrassan). Most industries are of the light (transformation) type :

Textiles: pick-off cotton plants at Bobo-Dioulasso, Ouagadougou and Kedougbu; spinning and weaving plants at Koudougou.
Foodstuffs: slaughter houses and cold storage at Bobo-Dioulasso and Ouagadougou, breweries, refineries, soap factories, sugar cane plants at Banfora and elsewhere.

Mechanics: Assembly plant for farming equipment at Ouagadougou, for cycles and metal furnitures at Bobo-Dioulasso.
Leather work and shoe factories.
Chemicals: matches, paints, dyeing material, gaz, etc.
Printing plants.

Miscellaneous, such as cigarette factory at Bobo Dioulasso.

General information helpful to intending visitors

Before coming to Upper-Volta

Visa: An entry visa is requested from all aliens, except from citizens of the following countries:

France: No visa; presentation of a valid passport or identity card is requested;

Benelux countries: No visa; valid passport requested;

Italy: No visa if visitor is to remain less than three months;

Special visa: A special tourist visa has been instituted giving access to the « pays de l'Entente » (Benin, Côte d'Ivoire, Haute-Volta, Niger, Togo). For more information about this single visa covering five countries, consult the various embassies or consular services.

Change:

UPPER-VOLTA is a member of the UMOA (Union Monétaire Ouest-Africaine), and, as such, its monetary unit is the CFA franc. The exchange rate is:

1 French franc = 50 CFA
1 Dollar US = 225 CFA (variable)
1 Pound sterling = 570 CFA (variable)

Health

International vaccination certificate against smallpox and yellow fever is mandatory.
To all visitors the following preventive treatment is recommended against malaria: flavoquine or nivaquine tablets 15 days in a row before landing, along the staying period, and 15 days after leaving the country.

Clothing: Recommended: lightweight informal clothing, straw or other light material hat and protection glasses.

Upon arrival

Clock time: Local time is GMT.

Police, Health and Customs: There is, as elsewhere, a control of travelling documents (police and health). Customs verification, as is the international practice. Franchise on all personal items, also on moderate quantities of tobacco, perfumes, curios for personal use.

Idioms: Official idiom is french. Many local idioms currently used.

Transportation: Taxis from airport to city and vice versa. Ouagadougou is only 2 kilometers from the airport, while Bobo-Dioulasso is 6 kms from the second international airport of Upper-Volta. Major hotels make for transportation arrangements.

Electricity: Voltage is 220 V. alternating.

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VIVA.
LA PHOTO INSTANTANÉE COULEUR LA MOINS CHÈRE DU MONDE.

Viva, le nouveau système photographique Polaroid, prend de belles photos en 60 secondes. Et il utilise le film pour photo instantanée en couleurs le moins cher du monde.

Polaroid

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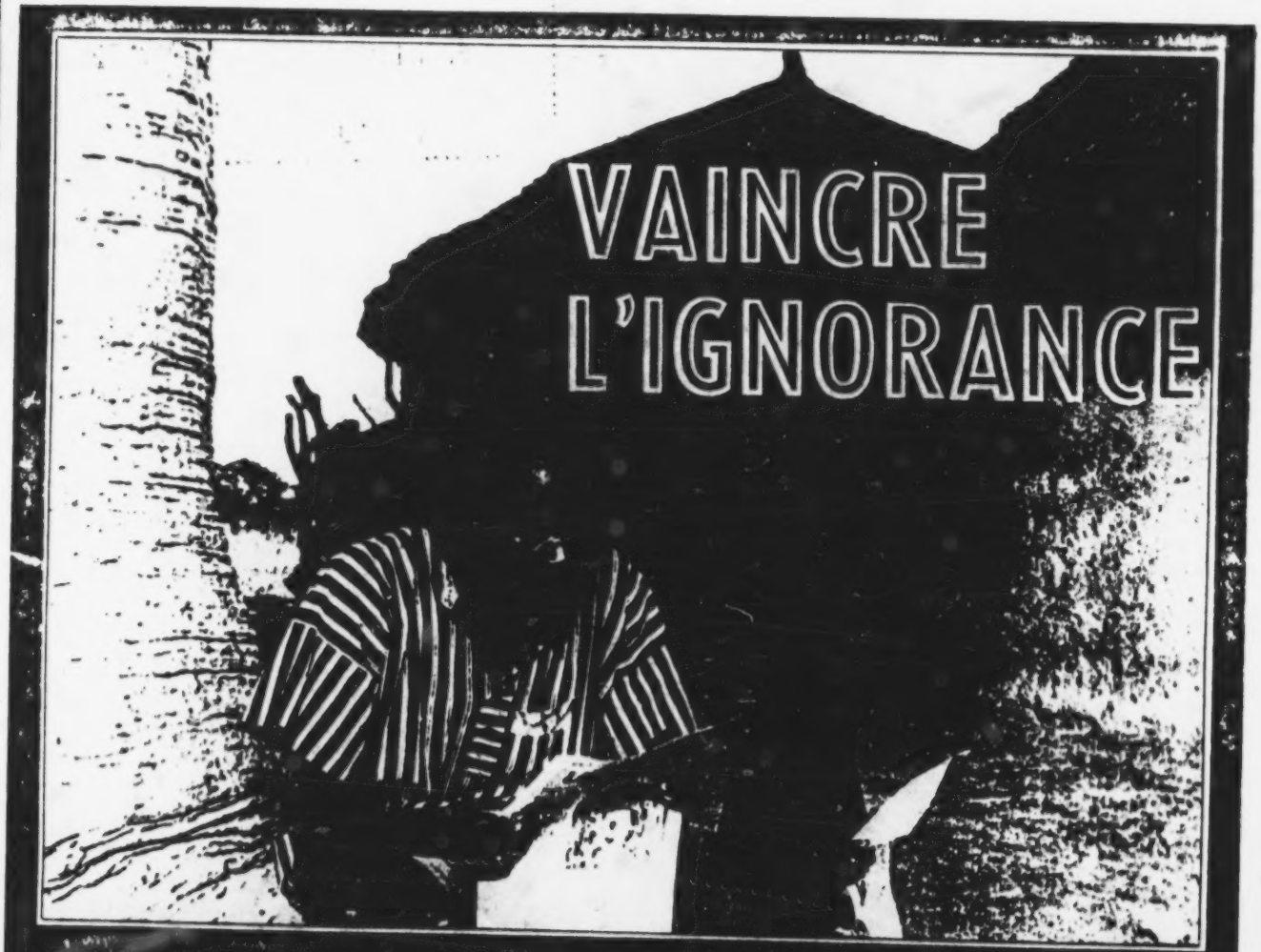
afrique nouvelle

hebdomadaire de l'Afrique francophone

n° 1784
14 au 20 sept. 1983

A. O.	200 cfa
Autres pays africains	225 cfa
Europe	5 ff
Amérique	1 $ us

Fondé en 1947



VAINCRE L'IGNORANCE

jésuites

QUI SERA LE "GÉNÉRAL" ?

environnement

FORÊTS TROPICALES EN DEBIL

CUSTOMS EMBARCATION CARD FOR NIGER.

(fill out when entering and leaving the country)

SURETE NATIONALE DU NIGER

CARTE INTERNATIONALE D'EMBARQUEMENT / DEBARQUEMENT

INTERNATIONAL EMBARKATION/DISEMBARKATION CARD

1. **(En caractères d'imprimerie)**
(please print)

98 Nom
Surname

110 Prénoms
Given names

130 Nom de jeune fille : _____
Maiden name

2. **Date de naissance** : _____
Date of birth Day/Month/Year
3. **Lieu de naissance** : _____
Place of birth
4. **Nationalité** : _____
Nationality
5. **Profession** : _____
Occupation
6. **Adresse à l'étranger** : _____
permanent address
7. **Adresse au Niger**
Adress in Niger
8. **Caution** _____
9. **Venant de** : _____
Coming from
Allant à : _____
Going to
10. **Passeport (Diplomatique-service-ordinaire)** _____
Passeport number
Emis par : _____
Place of issue
Délivré, le : _____
Issued on
11. **Visa n°** _____ _____ **délivré le** _____
A _____ _____ **Durée de la validité** _____
Date : _____
Signature du Passager,

MINISTERE CHARGE DU TOURISME

Date : _____
Date

Arrivée ☐ **Départ** ☐
Arrival Departure

Motif du voyage
Reason of travelling

1. Affaires ☐ **4. Conférence** ☐
Business Conference

2. Vacances-Tourisme ☐ **5. Famille** ☐
Holliday-Tourism Family

3. Résident ☐
Resident

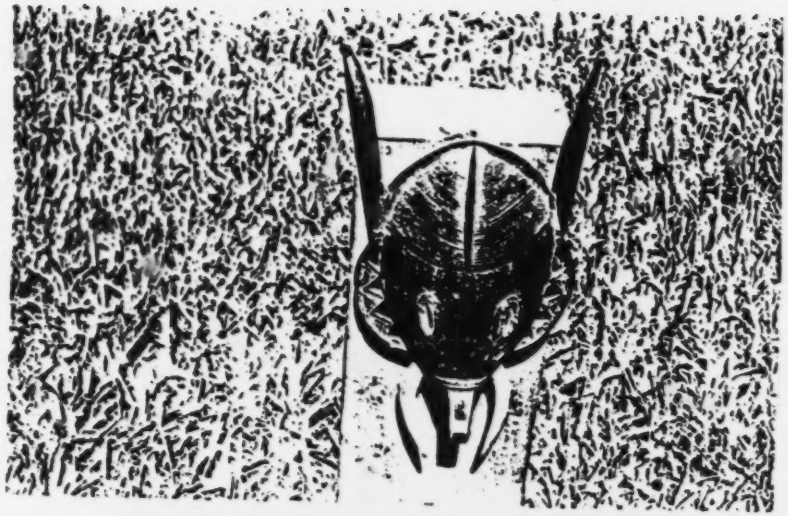
Nationalité : _____
Nationality

Pays de résidence : _____
Country of permanent residence

Dûrée du séjour : _____
For how long

Nbre de personnes voyageant sur votre passeport _____
How many people travelling on your passport

FBF 6-80



TOURIST INFORMATION

Weaving. The richest and most varied woven cloth are those of the Baoulé with no equal. The traditionel pagne is almost always indigo and white, sometimes white with very dark black motifs. In each band different geometric lines or symbolic motifs representing animals or objects are carefully alternated. The dyes are generally obtainec from the leaves of th indigo plant for the blue and from the cola nut fort the ochers.

Pottery. Pottery is an essentially feminine activity. Entirely handmade, the pottery is born from clods of hollowed earth. The larger ones are made with the aid of " colombins " places side by side. The finish is undertaken with the fingers. The potters totally ignore the use of the potter's wheel. The firing is done in wood-stoked kilns and attain temperatures varying between 600 and 800 degrees centigrade. Of very great originality, ornated sometimes with zoomorphic and anthropomorphic elements, this pottery excels in any foreign competition for its esthetic value.

Metuis. The Baoulé Weights. Each family possessed his material for weighing (... gold dust in particular). The technics of weighing and the extraordinary varieties of accessories and weights do not cease to astonish and interest searchers and collectors. Many of the families or the chiefs of Baoulé villages conserve an inherited " treasure " of these geometric weights with multiple symbols.

Woodcraft. The Baoulé statues have a characteristic style (rable) which permits one to distinguish them from the statuary art of the Sénoufo (longiligne). It isn't so for the masks...

- The Gouro : The masks, often zoomorphic as the Sénoufo masks, are mong the most refined Ivorian masks. Esoteric significations predominate rather than the esthetic. The Gouro mask is rather close to the Baoulé mask.
- The Baoulé : There are two forms of masks one can distinguish : the ritual mask, voluminous and simply cut and the esthetic, refined mask evoking often an ancestral face. These Baoulé masks — especially those of the first category — are often zoomorphic and teratoid while those of the second category are more frequently anthropomorphic.

Basketry. This is not a Baoulé specialty in handicraft. One finds it rather in the north, west and the south in Ivory Coast.

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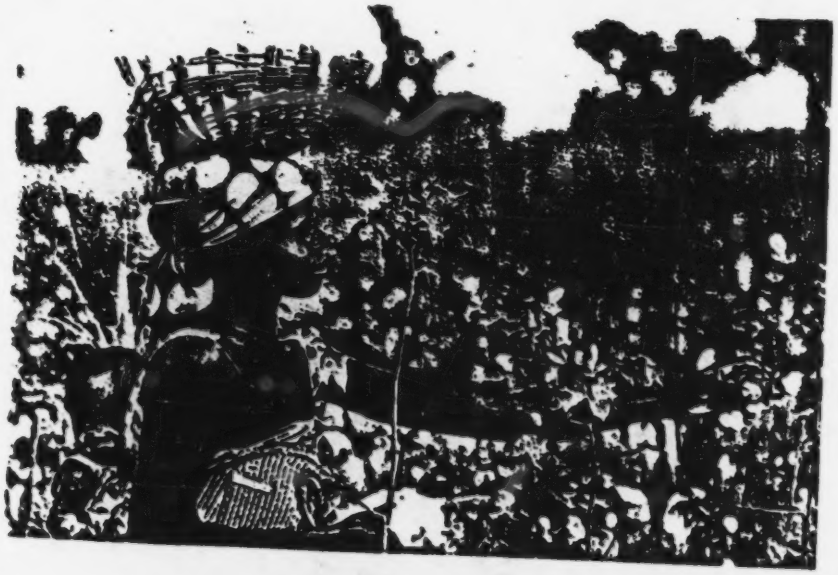

FROM: In Baoule Country, Middle Ivory Coast

AGRICULTURE

Guide of Tourism

COCOA : The second export produce has had equally as initiator in Ivory Coast, Verdier who established his first plantation circa 1888. Whereas the production was already flourishing in Ghana, it wasn't until 1895 that the real culture of cocoa in Ivory Coast begins at Bingerville and three years later along the Cavally and the Comoe.

— 1902	:	2
— 1920	:	1,036
— 1930	:	22,000
— 1972/73	:	185,000
— 1973/74	:	213,951

Ivory Coast is the third world producer of cocoa after Ghana and Nigeria.

COFFEE : principal export produce (with cocoa) of Ivory Coast. It is only since 1880 that coffee production begins with the creation by Verdier (French businessman established in Ivory Coast charged with maintaining French interests and who can be considered as the originator of Ivorian agriculture) of the first plantation near Aboisso. In 1934 there were 30 thousand hectares of plants of which six thousand hectares were cultivated by Ivorians. Today the quasi-total (750 thousand hectares) of coffee production is in the hands of Ivorians and composed of little family exploits of one to three hectares. The variety "coffea canephora" covers the totality of plantations where one encounters several species, but it's the "Robusta" which represents 98 percent of the production.

Ivory Coast, with a production of 303 thousand tons (1972/73) is the third word producer of coffee after Brazil and Colombia.

COTTON : It was cultivated in the north, the center, at Kong and at Bondoukou and used for the weaving of cotton bands of small width. In 1912, a small worshop for ginning cotton and pressing the cottonseed in Bouaké, then a little textile factory, enlarges in 1929 by the Etablissements Gonfreville. Experimental stations, research institutes spread and vulgarize new seeds. New varieties of longer fibers improve the yield. Production : six thousand tons in 1962/63 to 58,463 tons in 1973/74.

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STEREOTYPES WEST AFRICANS HAVE ABOUT THE FRENCH

OVERVIEW: Stereotypes reveal cultural values and differences. This lesson examines how Africans view the French.

OBJECTIVES:

1. Students will be able to perceive where African values and behavior conflict with those of the French.

2. Students will be able to identify and correct stereotypes Americans have of Africans.

MATERIALS:

1. Handout - "Stereotypes West Africans have about the French"

PROCEDURES:

1. Review the concept of stereotypes. Have students give examples of the way Americans tend to stereotype other groups -- Japanese, Russians, French, Mexicans.

2. Have students brain storm 1) American stereotypes of Africans, 2) where these perceptions come from. List them on the blackboard.

3. Hand out "Stereotypes West Africans have about the French." Allow students to read and comment on the stereotypes.

4. Have students draw conclusions about what the Africans like/don't like about the French. How are values reflected in the statements?

5. Ask the students to hypothesize the information sources through which Africans base these stereotypes (movies, colonial history, personal experiences, books).

APPLICATION:

1. If a foreigner were to learn about the U.S. through the films on T.V. tonight, what stereotypes might he/she believe? Explain why.

2. Right now there is much news on (Lebanon, Nicaragua, the U.S.S.R.). From news stories you read or listen to this week, what stereotypes do you think Americans believe about those people?

STEREOTYPES WEST AFRICANS HAVE ABOUT THE FRENCH

1. French people all look alike. The French have faces like the antelope, and they smell like fresh meat.

2. The bodies of the French are very fragile. The French cannot tolerate heat, and they panic over any disease.

3. The French can make miracles. In order to compensate for their physical weaknesses, the French have invented weapons and medicines to make them strong.

4. The French are very rich. They own beautiful houses, many cars and employ people to cook for them. The French love money.

5. The Frenchman is an individualist. The French value privacy and personal independence.

6. The French say one thing but do another. The Frenchman preaches monogamy, but then he practices adultery.

7. The French do not become embarrassed easily. The French man walks beside his wife and may even kiss her in public.

8. The French are always in a hurry. They do not take time to greet people or be friendly.

9. Life in France is easy but violent. France has very good transportation, medical care and plenty of food, but life is dangerous because of much violence.

CROSS-CULTURAL UNDERSTANDING

UNDERSTANDING AFRICAN BELIEFS AND CUSTOMS

OVERVIEW: Although customs differ from culture to culture, cultural universals exist.

OBJECTIVES:

1. Students will be able to describe some Malian customs and values.

2. Students will be able to hypothesize about cultural universals.

MATERIALS:

1. Handout - "Understanding African Beliefs and Customs: Some Lessons from Mali"

PROCEDURES:

1. Explain the concept of cultural universals - that there are common concerns for which all societies build rules. Although the rules (customs/norms) may differ, people the world over are concerned with personal relationships, caring for children, spending their income wisely, etc.

2. Handout "Understanding African Beliefs and Customs: Some Lessons from Mali". Have the class discuss each custom and hypothesize why it is practiced. What are customs in the U.S. (or France) on naming babies? What is the cultural universal (special customs for celebrating the birth of a child)?

APPLICATION:

1. Through interviews students can research a similar list of customs and beliefs for their own ethnic heritage (e.g. German-American, Hispanic) or recent immigrant groups (Vietnamese, Haitians) and share with the class.

2. Taking a cultural universal, such as marriage, the students can research marriage customs in other cultures.

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UNDERSTANDING AFRICAN BELIEFS AND CUSTOMS: SOME LESSONS FROM MALI

On Naming Babies:

The newborn child is not named until seven days after birth. A naming ceremony is held on the seventh day and the parents of the father name the baby. Guests bring gifts or money to the family of the newborn. In return, the family will prepare a day of feasting and festivities. The baby is never named after his or her living parents.

On Home Decoration:

Home decorations are highly valued. A new set of curtains will be hung with the best side facing out the window so that passers-by can admire them.

On Accepting a Gift.

When a person is given a present, he or she should show it to family and friends. Being given a present is an honor. It is important to acknowledge the giver and the gift.

On Eating:

Guests do not comment during the meal on how delicious the food is - all food is welcome and delicious. Always use the right hand for eating. The left hand is reserved for cleaning the body after the toilet.

On Marketing:

Some goods (such as sugar or rice) have set prices; with others (such as cloth or baskets), bargaining is expected. It is better to buy from the same shop or person. A regular customer will get more generous portions and an occasional gift.

On Invited Visits:

When a person is invited to another's house for dinner, it is considered inappropriate to bring a gift. The hosts want to give pleasure to their guests. A gift at that time is felt to neutralize the pleasure being given.

On Gaining Weight:

Fat is good. A beautiful woman is one with many curves. A round, plump man demonstrates his success through his well-fed body.

On Short People:

Short people are thought to be nervous, and to have low self-esteem and inferiority complexes. Short women are said to be especially assertive and aggressive.

On Household Pets:

Dogs and cats may be owned for practical reasons (as a watchdog, for killing mice) but are not allowed in bedrooms or treated as household members. It is a bad omen when a dog is killed. A person who kills a dog is said to kill humans; also, dogs gathering around a house are quickly shooed away as they are a sign of impending misfortune.

On Sleeping:

Never sleep at dusk. Spirits are out then and will eat your shadows. A person who sleeps or lives in a house alone is considered anti-social. People should want to be with other people. A person who prefers to be alone is suspected of evil or insanity.

On Warning Signs:

Freshly-cut branches on a road are a sign that an automobile accident is ahead. Shoes turned upside down inside a house are a sign of death. Quickly turn them over.

SCENARIOS FOR CROSS-CULTURAL UNDERSTANDING

OVERVIEW: Interaction across cultures involves understanding people's customs and values. This lesson demonstrates the importance in understanding cultural differences between Americans and Malians.

OBJECTIVES:

1. The students will be able to give examples of Malian customs.

2. The students will be able to hypothesize how Malian customs reflect their values and life-styles.

MATERIALS:

1. Handout -- "Scenarios for Cross-Cultural Understanding"

PROCEDURES:

1. Students are chosen to role-play the scenarios. The teacher (or a student) will set the scene (who, where, what is happening). The role-players may wear a sign, "Malian parent," so that the audience can recognize their roles.

2. After each role-play the audience attempts to summarize the situation and then explain the dilemma or misunderstanding. The role-play group will clarify the Malian custom.

APPLICATION:

1. People's customs reflect their values. From the scenarios above, what have you learned about Malian values?

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SCENARIOS FOR CROSS-CULTURAL UNDERSTANDING

Scenario 1:

A retired American couple is visiting Mali. After a trip to Timbuktu, they decide to inquire about a visa to Senegal. They go to an administrative building and find their way to the proper office. The government workers are either reading newspapers, talking or bent over papers. After a few minutes, the American man becomes impatient and asks the nearest person for help. The woman says the man they need to see is away from the office and that they will have to wait. As the minutes pass, the couple becomes more irritated and angry. Finally, red in the face, the man shouts at the woman. He demands the visas at once. The office workers burst into laughter which infuriates the Americans even more.

What should the Americans have done?
Why did the Malians laugh?

Explanation:

Malians take time to greet and talk to each other before getting down to business. They expect that business, such as getting a visa, will take some time. Older people, especially men, are expected to be calm and patient. An older man who loses his temper is considered unusual, even bizarre, because he is not acting in a proper manner and shows loss of self-control.

Scenario 2:

A Malian invites his new American friend home for lunch. His plate is filled to overflowing with food. The American eats it all, commenting on how good it is. Every time he cleans his plate, more food is brought. Finally, when he is painfully full, the American whispers to his Malian friend that he can eat no more.

Why was he given so much food?
What should the American have done to let his friend know when he had had enough?

Explanation:

Malians want to satisfy their guests and will keep bringing more food as long as it all is eaten. When a person is finished eating, he or she will leave some food on the plate.

Scenario 3:

Adama, a young man from Mali has just arrived in the U.S. to go to college. A friend shows him around New York City and then stops at a bar on the way home. After one drink his friend excuses himself to go to the men's room. The waitress comes up and asks Adama if he would like another beer. He smiles and says that would be very nice. When she returns with the beer, he thanks her and begins to drink. She says, "One dollar, please." Surprised, Adama says he thought she was giving him a beer.

What is the misunderstanding?
What do you think the custom is in Mali?

Explanation:

In Mali, the customer always initiates the request for food or drink. If anyone asks, "Would you like a drink?" it means that the person is offering to buy you a drink.

Scenario 4:

Ngolo is a Congolese student in the U.S. An American family has invited him to dinner. As they sit down at the table, the Americans ask him about life in the Congo. Ngolo tells them about his town and his family. The hostess serves the meal, and everyone begins to eat. The Americans continue asking Ngolo questions, this time about Congolese food and agricuture. Ngolo concentrates on eating and no longer answers questions or makes conversation. The Americans do not understand his silence and wonder what is wrong.

Why did Ngolo stop talking?
What do you think is the custom in Mali?

Explanation:

In many African societies eating is not a social event. One eats first and talks later. People eat off of one large platter. Each person eats from the portion in front of him or her. Males and females, adults and children eat off of separate platters.

SENEGALESE DRESS AND CUISINE

OVERVIEW: Exploring the dress and food of other cultures is one strategy for cross-cultural appreciation. This lesson presents these aspects of Senegalese culture and lends itself to a simulation of dining in Senegal.

OBJECTIVES:

1. The students will be able to describe Senegalese clothing and mealtime manners.

2. The students will enjoy simulating an African meal.

MATERIALS:

1. Handouts: "Senegalese Dress," "The Etiquette of a Wolof Meal" and "African Recipes for Americans."

PROCEDURES:

1. Have students read through "Dress" handout and suggest clothing styles in the U.S. appropriate "to wear around the house," etc.

2. As students read "The Etiquette of a Wolof Meal" they can make a list of do's and don'ts for dining in Senegal.

3. As a class or extra-curricular activity (a French Club) students dress and eat Senegalese style.

APPLICATION:

1. Students can write "handouts" on French or U.S. dress and dining customs.

2. The class can invite an African from a nearby university to share his/her customs in return for lunch with them.

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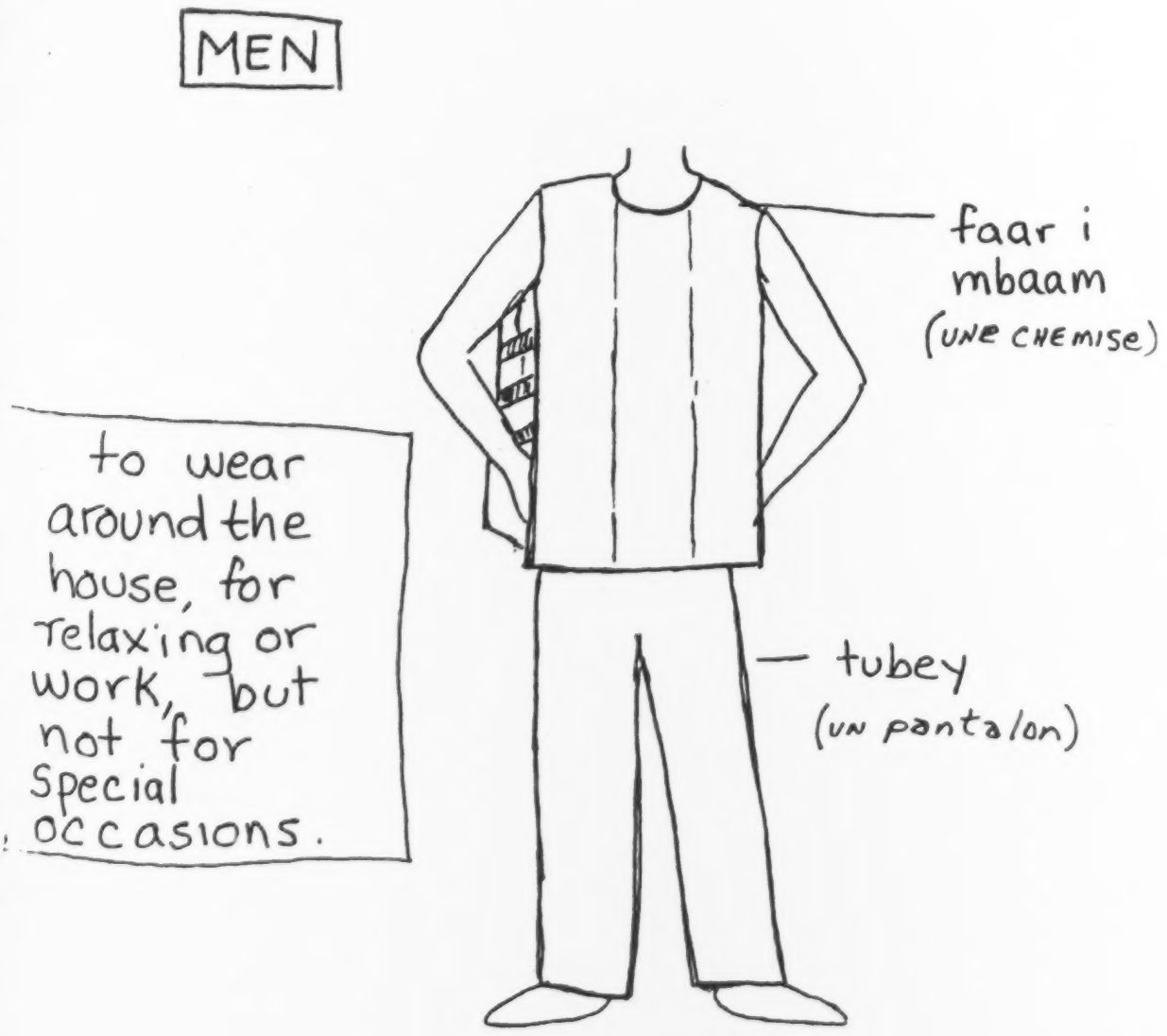
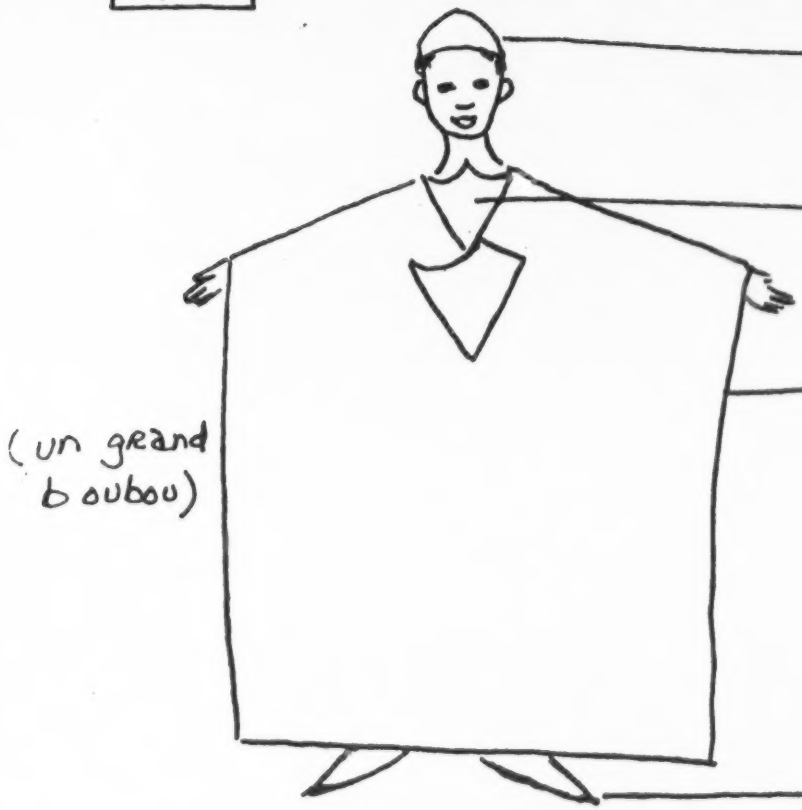
SENEGALESE DRESS*

Dress in Senegal is a significant expression of the respect people have for others. It is important to dress appropriately based on the occasion and one's means. Wearing shorts for anything other than sports is not culturally acceptable. A European woman wearing shorts in a small town would be as shocking as a Senegalese woman going bare-breasted in your community.



Sketches by Molly Melching, Ndank-ndank: An Introduction to Wolof Culture, Peace Corps, Senegal, 1981.

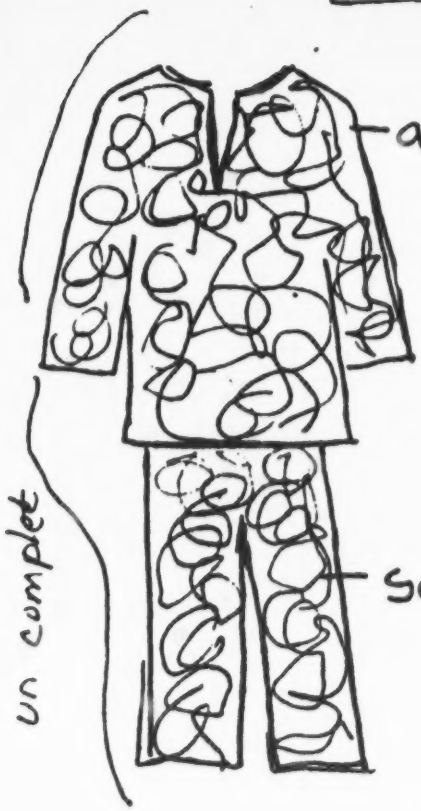
MEN



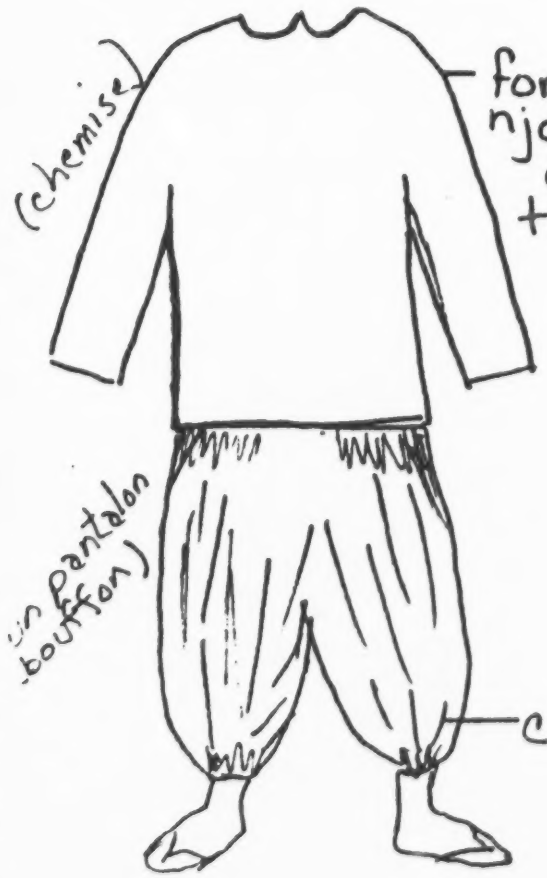
To wear on all holidays, for worK, to funerals, at the mosque - always acceptable

ñetti abdu - To wear on all holidays, for worK, to funerals, at the mosque - always acceptable

MEN



Complet anango - to wear on all occasions: baptisms, funerals, marriages, religious holidays to see fonctionnaires, in town, for work



For around the house or very informal occasions. You may wear this under a xaftaan or grand bubu for all holidays or events. Once you arrive, you might want to take off the bubu or xaftaan.

[WOMEN]

taybaas bi
(une taille basse)

jup abeti bi
(sewn skirt)
(un pagne)

Complet - best for women under 40. To wear on all holidays, for work, in town, to see fonctionnaires

(une camisole)

Kamisol bi

(un pagne

sér bi
(pagne)

Complet - usually worn by older women but now fashionable among young women also.
Good for all occasions

WOMEN

T-shirt

(une Chemisette)

sér bi

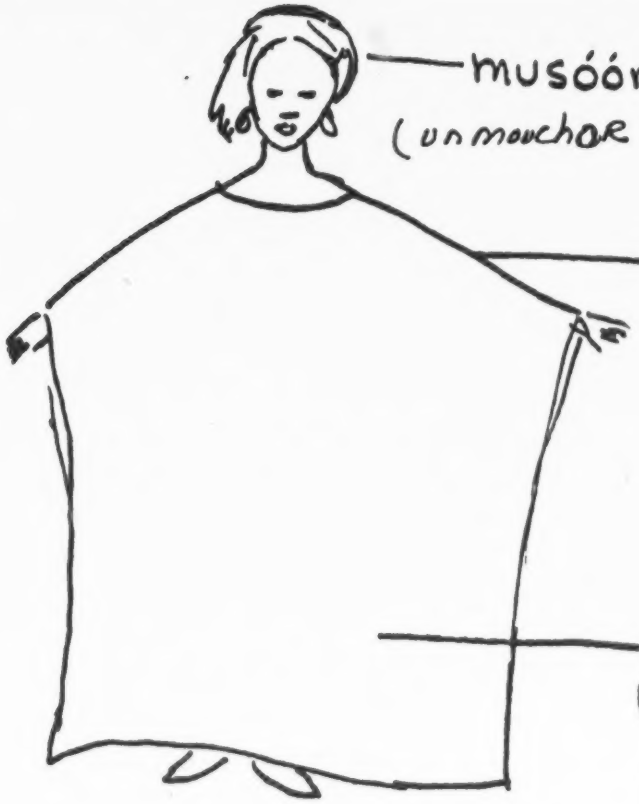
(une jupe)

This is fine for everyday in the village but never for any special occasions or in the city.

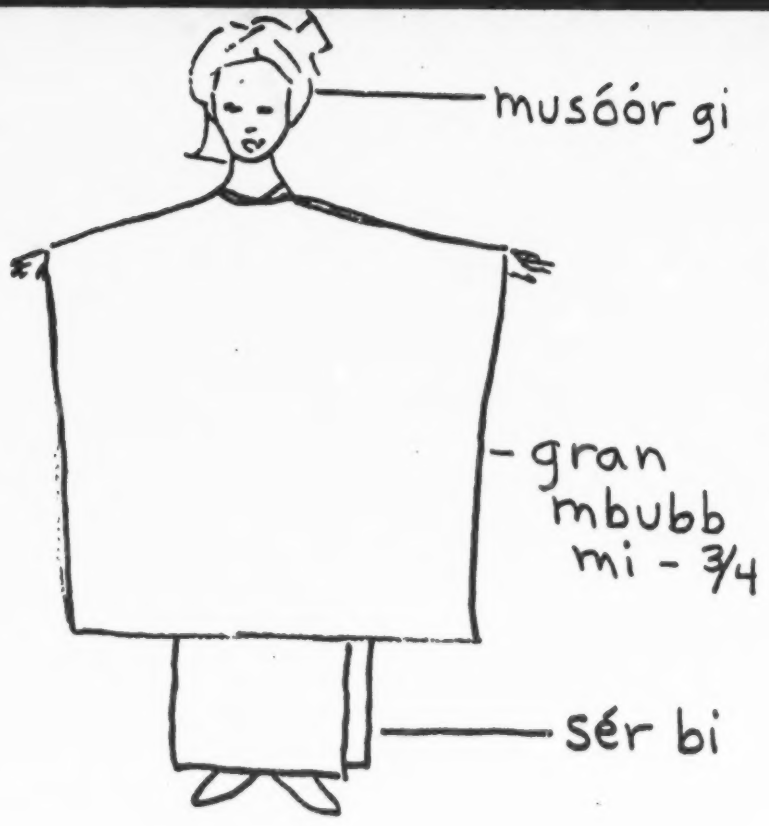
(UNE ROBE)

Sandaga dress

For work in the fields or village, around the house, in town. Not good for holidays or official visits



These two styles are good for all occasions in Senegal and are worn by young or older women. Any long dress - sewn in a Western or Senegalese style with sleeves - will be a good choice always.



WOMEN

Complet: fine for all occasions

Complet: whereas the above style may be worn for any occasion by all ages, this shorter bubu style is only worn by young women for very informal occasions - around the house or for work in the fields

THE ETIQUETTE OF A WOLOF MEAL*

In Wolof society, it is not necessary to be invited to eat at any meal. You are always welcome. Moreover, no one expects you to bring anything to your host, particularly the first time you go to someone's house or village. Once, when I asked about this, a Senegalese friend told me: "The guest doesn't have to bring a gift -- he is the gift." (It is different, of course, if you go often to a certain household and are no longer considered a "guest"). Don't worry that there won't be enough to eat; whatever there is will be shared with everyone and the more the merrier! The important thing is being able to share...

When lunch is ready, a bowl of water will be passed around so you can wash your hands. Senegalese always eat, as you know, with the right hand. (This is because according to the Islamic code of ritual purity, Muslims must always wash with water when they go to the bathroom using the left hand).

The female head of the household may give a woman a pagne (see sketches on Senegalese dress) to wear when she sits on the mat around the bowl, particularly if she is not wearing a long skirt. Always accept the pagne and wrap it around whatever you are wearing.

Before you sit on the mat, it is polite to take off your shoes (as you always do before stepping on a mat). Look to see how the men sit and how the women sit, then do likewise.

In some cases, the women may eat together, the men together with the children around another bowl. This however varies from village to village. If you are visiting a village for the first time, you may be served in a separate hut all by yourself. This is a compliment to show the importance they give to you!

The meal is usually brought out in a large bowl and if there is sauce, it is poured out from a second bowl by the female head of the house.

Before taking your first bite, you may say "Bisimillaay." The female head of the household will probably break up the meat and vegetables with her hands and toss choice morsels in front of you. The guest should not do this -- it is the role of the hostess or someone who is very familiar with the house. Only take food from your sector of the bowl. If you see a certain type of vegetable you want in the middle of the bowl, berak off a piece and put it in front of your place first, don't just put it in your mouth. If you need help breaking up a piece of meat or vegetable, you may ask the person next to you to help out. Never bite off a piece and then put part of it back in the bowl.

As you are eating, try not to lean on your left hand. To do so would show disrespect for the food before you. People usually do not talk much while eating, also to show respect for the food and because of certain wolof superstitions.

Senegalese usually take a handful of rice, push it up along the side of the bowl in a swerving back and forth motion and then form it into a ball in their hands. Watch how they do it! (Don't squeeze the rice too tightly or you'll have difficulty forming the ball.) You can place bones on the mat around the bowl, never back in the bowl. If rice falls from your hand or mouth, you might push it under the bowl or put it on the cover of the bowl.

People usually will not drink water during the meal, only afterwards. (Exception: You eat a hot pepper thinking it's a tomato!)

Whenever you are finished eating, you may get up from the bowl. Lick the rice off your hand; then wash with soap. After the meal, compliment the cook by saying: "Neex na te bare na" (It was good and plentiful) or "Jaraw lakk" (Thank you for the trouble you took in preparing the meal). She will probably answer: Noo ko bokk" (You're welcome -- literally, it belongs to all of us so you really don't have to thank me.)

After lunch, you may be served three glasses of mint tea. The first and strongest is called "lëwël", the second and sweeter is called "sani", the third and sweetest is called "taxtël." It is permitted to slurp the tea (most people do) and drink each glass right away.

JOLLOFF RICE WITH MEAT OR CHICKEN

(West Africa)

2 lbs of beef or 1-2 lb chicken cut in pieces
1 8-oz. can of tomato sauce
1 large onion, chopped
cooking oil
1/8 cup butter or margarine
2 cups of rice
salt and pepper, to taste
water
red pepper (optional)

Cut meat or chicken into pieces. Fry in hot oil. When brown, add one cup of water, onions, tomato sauce and red pepper. Allow the stew to simmer until the meat is almost tender, adding more water as necessary. Add rice, water and salt according to package directions. Boil for about 10 minutes, reduce heat and simmer until all of the water has boiled away and the rice is done. Toss with butter and salt and pepper. Serves 6 to 8.

GROUNDNUT STEW

(West Africa)

1 202-can tomatoes
1 medium onion, sliced
2 tablespoons peanut oil
Pinch of red pepper
1 medium-sized (12 oz.) jar peanut butter (smooth style)
1 small chicken or 10 small pieces of chicken.

Saute onions and chicken in oil (don't brown chicken, just change color to golden). Add tomatoes and pepper and simmer till tender. Remove chicken and take out about 1 cup juices, skimming off the fat. Stir the peanut butter into this juice until it is smooth. Pour back into the pot and stir. When blended, return chicken and heat through, about 15 minutes.

FRIED BANANAS (OR PLANTAINS)

(West Africa)

4 bananas/plantains
2 tablespoons lemon juice
3/4 cups fine crushed corn flakes
peanut oil
black pepper
cinnamon and sugar

Cut the bananas into quarters lengthwise and then into halves crosswise, making 8 fingers of each banana. Allow to stand 10 minutes covered with lemon juice. Role in crumbs and cook quickly in peanut oil 1/2 inch deep in skillet at 370 degrees until crispy brown on both sides. Bananas may be sprinkled with pepper and served as an accompaniment to meat or fish, or sprinkled with sugar and cinnamon if served as a dessert. Serves 4 to 6.

COUSCOUS

(North Africa)

This recipe should be prepared in a couscous pan (couscoussiere) or in a collander placed in a large pan with hot water.

2 c. cracked millet/wheat
2 lb lamb or mutton, cubed
1 med. onion chopped
2 tsp salt
1 tsp. crushed red papper
1 c. water
1/4 c. oil
1 tsp. powdered coriander
1/4 tsp. saffron
1 tsp. ground cumin
2 qt. water or stock
2 sm. sliced carrots
1 c. diced yellow squash
1 c. small sliced zucchini
1 c. cooked black-eyed peas/garbanzos

COUSCOUS

Soak millet in water. Saute meat, onion and spices in the oil. Add 2 quarts of water or stock and simmer, covered, until the meat is tender, approximately 1 hour. Place moistened millet in the top of the couscoussiere or perforated steamer. cover and steam 30 minutes. Meanwhile, add the rest of the vegetables to the stew and cook slowly. When the millet is tender, turn into a serving platter. Make a hole in the center of the mound, drain the vegetables and spoon onto millet. Serve the meat with the liquid, which can be thickened with millet flour to form gravy.

BARGAINING AT AN AFRICAN MARKET

OVERVIEW: This lesson combines the custom of bargaining with a look at buying power in Mali.

OBJECTIVES:

1. Students will be able to describe similarities and differences between markets and buying power in the U.S. and Mali.

2. Students will be able to draw conclusions about Malian lifestyles and values.

MATERIALS:

1. Handout on Bargaining

2. Handout on Buying Power in Mali

PROCEDURES:

1. Discuss with students the concepts of bargaining and buying power.

   What do we mean by "getting a bargain"?
   What percent of family income is spent for food? Housing? Clothes? Entertainment?

2. Pass out "Bargaining" handout. Help students analyze the bargaining process. What Malian values are the basis for the bargaining process?

3. Pass out "Data Sheet on Buying Power." Have students figure out buying possibilities for a laborer, teacher or doctor. How does Malian buying power differ from that of the U.S.? (Higher percentage on food, less on housing and entertainment)

APPLICATION:

1. Students can interview persons with background or experience in other cultures to gather comparative information on living costs and customs.

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BARGAINING

The market is an exciting part of African life. For most items, bargaining is expected. The customer will ask the cost of an item and the seller will quote an inflated price. The customer willthen offer 1/3 to 1/2 of the "first price." Usually agreement is reached that suits both parties. Sometimes the customer will begin to walk away in hopes that the seller will call him/her back and take the last offer. Here is a typical market dialogue.

****

BARGAINING IN A MARKET IN MALI

(500 Malian Francs - $1.00 U.S.)

Merchant sitting behind his fish shouts: "I have fresh fish, nice fish. Come, come, you won't regret to buying from me!"

Customer: Good morning! How much is that river tuna over there?

Merchant: 300 Francs

Customer: What! I bought one only yesterday for 200 for the same size! This is too expensive! What's your surname?

Merchant: Traore! Eh, listen, my fish just been caught this morning!

Customer: Ah, ah, you are a Traore. When you see one you've seen all. You are trying to be greedy - come on, sell it for 200.

Merchant: Well - 250!

Customer: 200!

Merchant: 225.

Customer 210.

Merchant: OK, give me 210.

Customer: Do you have change for 500 Francs?

Merchant: Let me see - No, I don't - you're my fist customer. I'll tell you what. I'll give you these two big carp for 290F. Don't complain - it is a good deal, besides you're my first customer. By the way, what's your surname?

Customer: Diarra! Ok. Its a deal.

Merchant: Ah, ah, a Diarra - no wonder you know nothing about a good fish. I was trying to be nice, but you're so dumb! Take this small fish as a give - and go cook it for for all the Diarras, and be careful - don't swallow the bones.

Customer: Many thanks! See you.

Merchant: See you!

DATA SHEET ON BUYING POWER IN MALI

In Mali there are 500 Malian francs to one U.S. dollar.

An unskilled laborer makes	10,000MF a month
A primary school teacher makes	40,000MF a month
A secondary school teacher makes	52,500MF a month
A medical doctor makes	200,000MF a month

One room rents for (Many people in rural areas live in large family dwellings with no housing costs except repair)	7,500MF

IN URBAN AREAS:

A coke sells for	250MF
A chicken	1,500MF
A lamb	15,000MF
A bicycle sells for	60,000MF
A Peugot car	2,500,000MF
A cab ride across town	475MF
A record	1,000MF

Supper in a restaurant (includes bread and cold water)	
Salad	150MF
Steak	250MF
Rice/fried or with stew	175MF
Weekly food bill for family of 6	3,500MF
A magazine	1,000MF
School book fees	5,000MF/year

Spending money for a child in an urban area is usually around 250MF a week.

Going to the movies first class 500MF second class 200MF third class 150MF

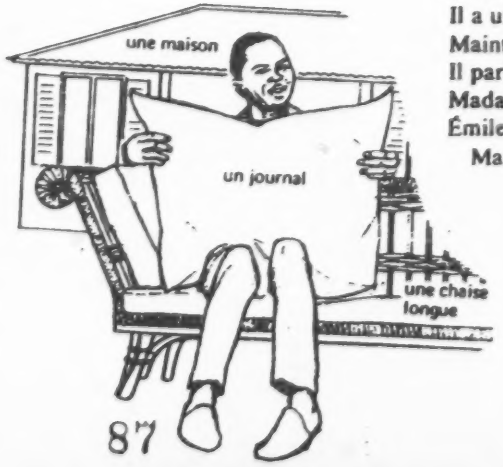
RESOURCE MATERIALS

IN FRENCH

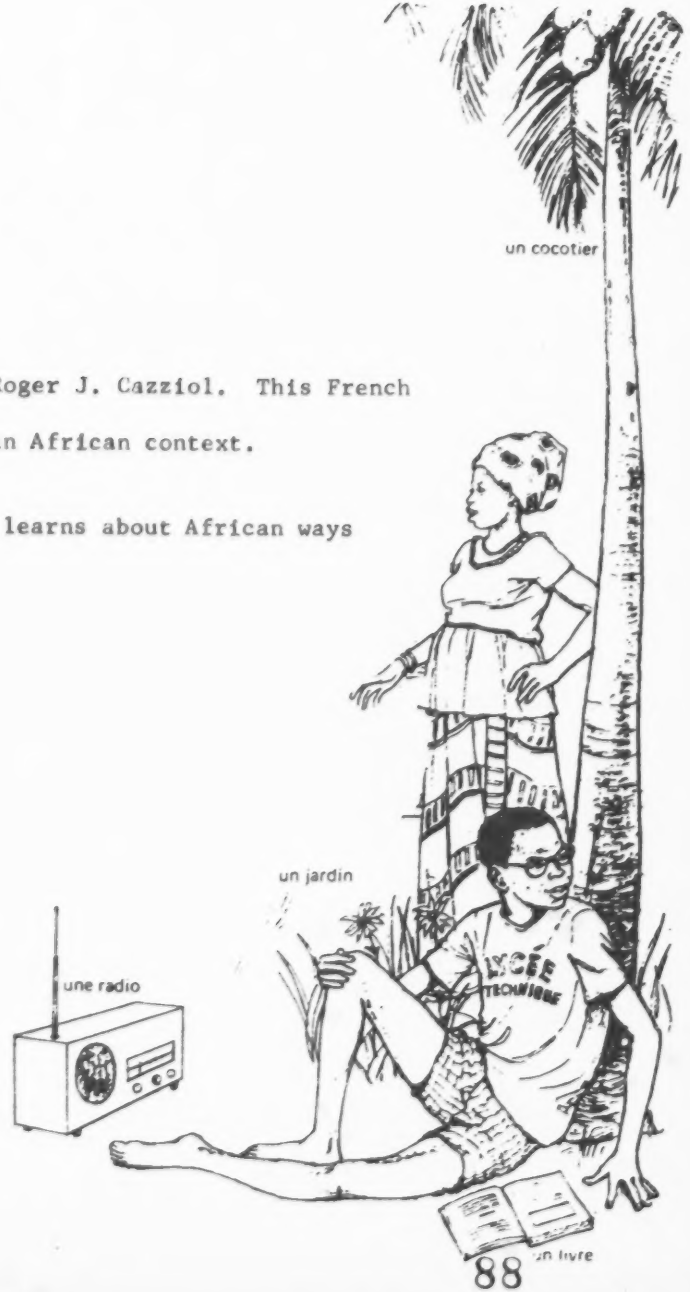
TEACHING FRENCH IN AN AFRICAN CONTEXT

The following lessons were taken from LES KONE by Roger J. Cazziol. This French primer is used in Africa to teach basic French in an African context.

These lessons offer practice in basic French as one learns about African ways of life.



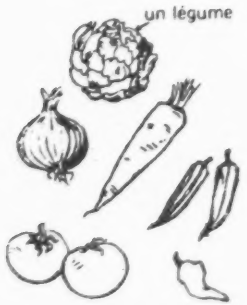
Voici la famille Koné.
Monsieur Crispin Koné est dans le jardin.
Il est assis sur une chaise longue.
Il a un journal.
Maintenant il ne lit pas le journal.
Il parle avec Madame Koné.
Madame Koné est la mère.
Émile, Sara, Salifou et Toto sont les enfants de Monsieur et Madame Koné.



Madame Coumba

Qui est Madame Coumba?
C'est la grand-mère d'Émile et de Sara.
C'est la mère de Madame Koné.
C'est une vieille femme.
Est-ce qu'elle travaille?
Oui, elle travaille dans la cuisine.
Sara est aussi dans la cuisine.
Est-ce qu'elle travaille?
Oui, elle aide Madame Coumba.
Maintenant Sara prépare la soupe.
Elle met des légumes dans la casserole.
Puis, elle met de la viande, du piment rouge et de l'huile de palme.
Mme Coumba et Sara préparent des mets delicieux: riz, soupe, viande, légumes et galettes de mil.
Dans la cuisine il y a des pots, des poêles, des casseroles et une grande marmite.

Des aliments



des légumes

de la viande

de l'huile de palme

des galettes

des piments

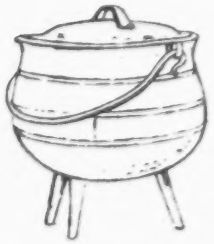
un plat de riz

Ustensiles de cuisine

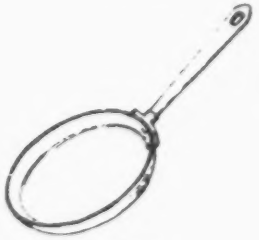
une casserole

une bouilloire

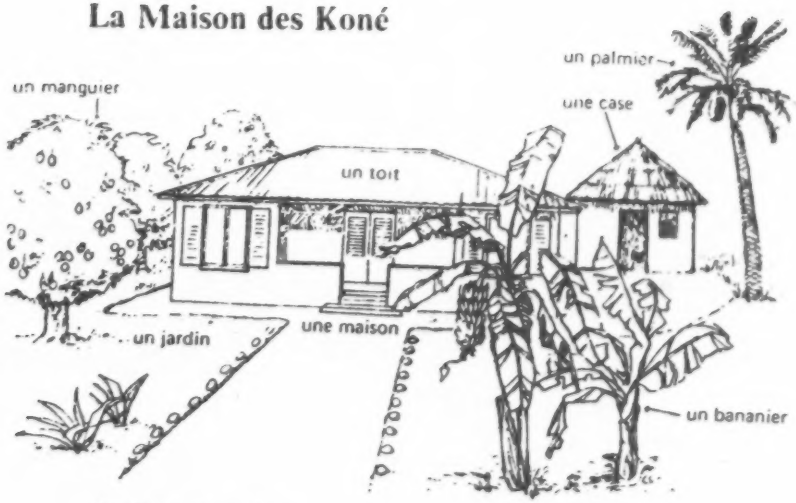
une bassine


une marmite

un pot


une poêle

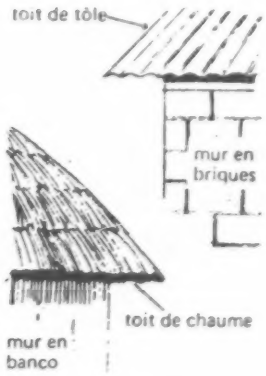
La Maison des Koné



Quelle belle maison!
C'est la maison de la famille Koné.
Elle a un beau jardin.
Dans le jardin il y a des arbres et des fleurs.
Il y a des manguiers, des bananiers, des palmiers et des hibiscus aux fleurs rouges.
La maison est spacieuse.
Les murs sont en banco et le toit est de tôle.
La maison a un grand salon, quatre chambres à coucher, une véranda et une salle d'eau.
Derrière la maison il y a une petite case.
C'est la cuisine.

Plan de la maison de Koné

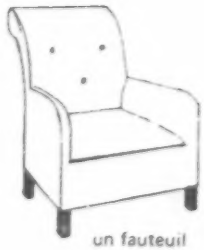
A quoi sert la salle d'eau?
Le matin, les Koné se lavent dans la salle d'eau.
Qu'est-ce qu'on fait dans le salon?
La famille Koné prend ses repas dans le salon.
Le soir, ils discutent ou ils écoutent la radio dans le salon.
Il y a de beaux meubles dans le salon.



dans la salle d'eau

Des meubles

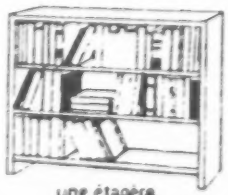
une armoire



un fauteuil

une chaise

un divan



une étagère

Au Marché

Madame Koné arrive au marché.
La place du marché est remplie de monde.
Quelle animation! Quel bruit!
Les vendeurs apportent les produits les plus divers: fruits, légumes, paniers d'œufs, poulets, poisson etc.
Les vendeurs étalent les marchandises sur des nattes.
Madame Koné regarde les poulets.
Elle soupèse un poulet et en demande le prix.
La marchande vante la qualité du poulet.
Elle dit: 'Ce poulet est bien gras. Il est jeune. Je vous laisse ce poulet pour cinq cents francs.'

un panier plein

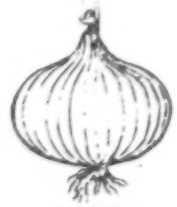
un panier vide

'Quoi!' s'exclame Madame Koné, 'C'est trop cher!'
'Mais, madame . . . eh, bien, pour vous . . . le prix special de quatre cents francs . . .'
Madame Koné est contente. Elle achète le poulet.
Elle achète aussi des œufs, du poisson frais, de la viande, des aubergines, du gombo, des oignons, des tomates et un ananas.
Madame Koné rentre à la maison le panier plein et le porte-monnaie vide.

Des légumes

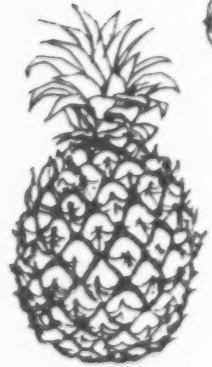
une aubergine

un gombo

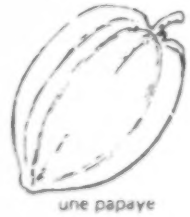

un oignon

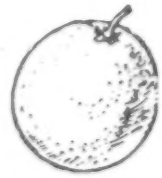
une igname

un haricot
des haricots


un ananas

un citron


une papaye


une orange

une mandarine

une mangue

La Lessive

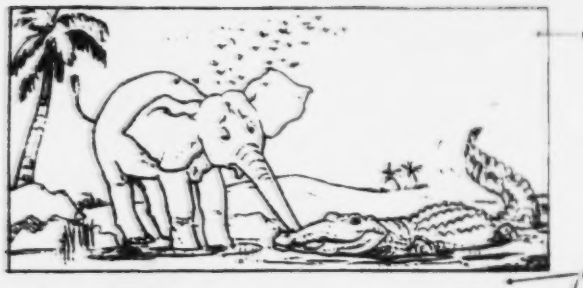
Madame Koné travaille dur aujourd'hui.
Elle fait la lessive de la semaine.
Elle met les vêtements sales dans la lessiveuse.
Elle y jette de l'eau chaude et du détergent.
Elle trempe les vêtements dans l'eau.
Puis, elle commence à laver.
Madame Koné lave des chemises, des pantalons, des robes, des shorts et des camisoles.
Quelquefois elle lave des pagnes ou le kenté de Monsieur Koné.
Qui porte des pantalons?
C'est Monsieur Koné et Salifou qui portent des pantalons.
Émile porte des shorts et Sara porte des robes.
Les camisoles sont pour le bébé.
Qui porte les pagnes et le joli kenté?
C'est Madame Koné qui porte des pagnes

jeter: *lancer*
tremper: *mettre dans un liquide (eau)*

Le kenté est une toge traditionnelle du Ghana et de la Côte-d'Ivoire.
C'est monsieur Koné qui porte le kenté les dimanches ou les jours de fête.

Les vêtements

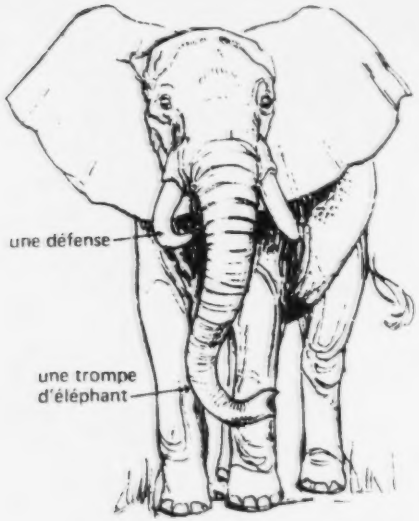
Au Cinéma



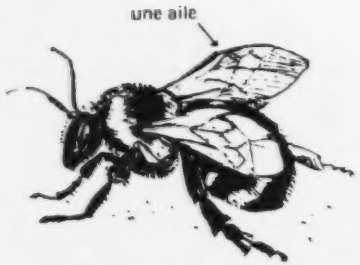
Émile et Konaté vont au cinéma.
Ils entrent dans la salle et ils s'asseyent sur des sièges confortables.
Bientot la lumière s'éteint et le film commence.
C'est un dessin animé: 'Les aventures de Jumbo.'
Jumbo est un bébé-éléphant qui vit dans la forêt.
A cause de sa curiosité il donne beaucoup de peine à sa maman.
Il sent une bonne odeur qui vient d'un arbre.
C'est du miel sucré! Quel bonheur!
Il grimpe sur l'arbre, il se balance un peu . . . Patatras! Sous son poids lourd un rameau se casse et Jumbo tombe à terre. Quel malheur!
La ruche tombe aussi et les abeilles irritées se jettent sur le pauvre Jumbo.
'Aïe! Aïe! Aïe!' crie-t-il.
Les abeilles piquent la trompe de Jumbo.
Jumbo plonge sa trompe dans l'eau de la rivière.
Il veut noyer les abeilles. Mais un autre malheur l'attend.
'Ouïe! Ouïe! Ouïe!' crie-t-il. Un crocodile est pendu à sa trompe! . . . Tous les spectateurs rient . . . et les mésaventures de Jumbo vont continuer.
Plus tard la lumière revient dans la salle. Tous les spectateurs sortent. Émile et Konaté sortent aussi.
Ils sont contents car ils se sont bien amusés.

le dessin animé: *cartoons*

'Les aventures de Jumbo'



une jarre de miel



une abeille

une ruche d'abeilles

La Rédaction d'Émile

Émile écrit une rédaction

Émile écrit une rédaction en français.
Le titre de la rédaction est:

UN CONTE AFRICAIN

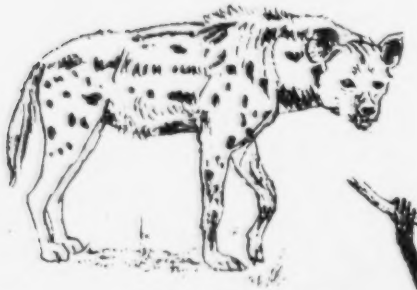
Voici la rédaction d'Émile:

'Un jour, le lièvre et la tortue font un pari.
Ils font une course pour voir qui des deux court le plus vite.
Le but est loin. Qui va arriver le premier?
Le lièvre ou la tortue?
La tortue part le matin de bonne heure.
Elle marche à petits pas.
Elle ne marche pas vite, mais elle marche toujours.
Le lièvre se lève tard.
Il mange, il boit, il joue, il s'amuse.
Puis, il se met à courir.
Quand il est fatigué il se repose
Il fait une longue sieste.
Le soir, il arrive au but.
Hélas! la tortue est arrivée la première.
Elle se moque du lièvre.
"Je marche lentement," dit la tortue, "mais je ne perds pas mon temps. Rien ne sert de courir. Il faut partir à temps."'

faire un pari: *jouer de l'argent (bet)*
faire une course: *action de courir*

un lièvre

une tortue



une hyène

une antilope

un singe

un serpent

une mangouste

Des animaux de la forêt

BARGAINING IN MALI (FRENCH)

Awa: se rend à la boucherie très tôt le matin pour acheter de la viande de mouton avec Youssouf.

Youssouf: Bonjour Awa, tiens j'ai de la bonne viande ce matin et elle est très grasse. Combien de kilo, veux-tu acheter?

Awa: Ça depend, le prix est-il toujours le même?

Youssouf: Bien sûr que non - le mouton est devenu très cher, surtout avec cette sacré secheresse. les prix ont changé. Nous mêmes, nous l'achetons très cher.

Awa: eh bien Youssouf, tu me racontes toujours les mêmes histoires, comment veux-tu que je te crois, tu parles toujours de secheresse. Combien coûte la viande?

Youssouf: 300 frcs, pour le kilo sans os et 250, avec os.

Awa: eh, Youssouf de quoi me prends-tu? hier j'en ai acheté à 200 frcs le kilo

Youssouf: eh bien Awa ne vois-tu pas que je ne vends que de la viande de qualité? tu es vraiment insupportable d'accord va pour 200 frcs. mais je te previens que la prochaine fois il faudra que tu me donnes 250 frcs comme tout le monde. Combien de kilo veux-tu?

Awa: un, as-tu de la monnaie je n'ai qu'un billet de 500 frcs.

Youssouf: tu es vraiment chanceuse, oui j'ai de la monnaie, mais veux-tu acheter 2 kilo.

Awa: Non, merci.

Youssouf: Comme tu voudras, Au revoir Awa

Awa: Au revoir Youssouf.

Au Marché hebdomadaire de Levare qui a lieu le jeudi, Fanta comme d'habitude s'y rend pour des condiments. avec la vieille Nènè.

Fanta: Bonjour, mère, comment vas-tu?

Nènè: très bien merci, que veux-tu aujourd'hui? j'ai tout ce qu'il faut.

Fanta: eh bien, je voudrais des orignons de la pate d'arachide et du sel.

Nènè: Ah, tu sais que les orignons sont hors saison et ils coûtent très chers, dix francs à la piece.

Fanta: eh mère cela est assez chère
Peux-tu me les vendre à cing la piece?

Nènè: Combien veux-tu acheter?

Fanta: Sept.

Nene: d'accord Fanta, je te les donne à huit francs chacun, puisque tu as toujours été ma cliente.

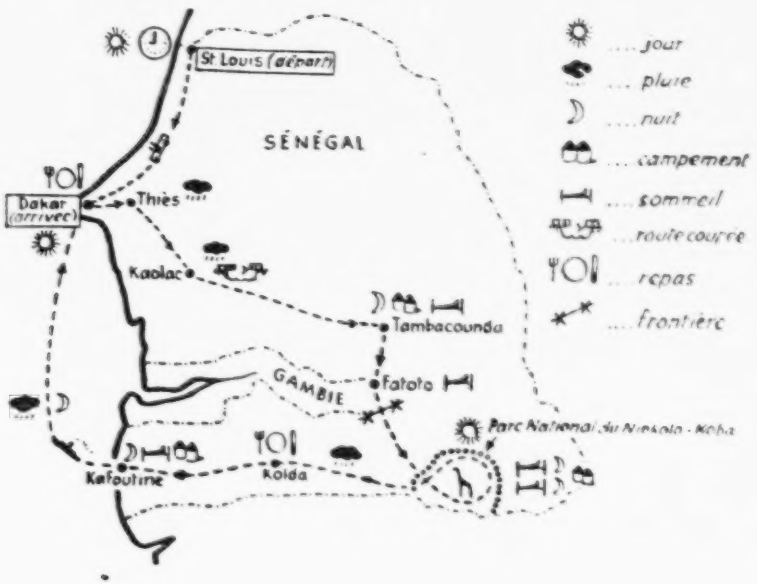
Fanta: merci, mère, tiens je te dois quarante huit francs. Donne mois auss du sel.

Nènè: transmets mes regards à ta famille

Fanta: au revoir mère.

Griots (pronounced gree-o) are oral historians who pass down knowledge and legends from one generation to the next. They are often musicians and poets as well and have served as court historians and advisors.

From France Afrique 4 by J. de Grandsaigne and M.L. Bracket. London: MacMillan Education Limited, 1975: 143-144.



LES GRIOTS

ALIMI: Tu vois cette femme qui vient là-bas?
RACHIDI: La mère Ariola?
ALIMI: Tu la connais?
RACHIDI: Si je la connais! C'est la plus laide et la plus avare de tout le village.

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ALIMI: Eh bien, tu vas voir! Elle va me donner plein de pièces de dix centimes.

RACHIDI: Tu plaisantes?

ALIMI: Pas du tout! Je t'assure qu'elle va m'en donner tout un tas.

RACHIDI: Comment fais-tu?

ALIMI: Je chante ses louanges.

RACHIDI: Ce n'est pas plus difficile que ça? Dans ce cas, je peux aussi bien le faire que toi.

ALIMI: Vas-y, mon vieux. La voilà qui arrive.

RACHIDI: O Maman Ariola, ô vieille,
O Maman Ariola, ta vie a été belle,
Trois maris, vingt-cinq enfants, tous mâles.
O Maman Ariola, le vrai repos, tu l'as mérité.
O Maman Ariola, tu n'as rien à regretter.
Tes ancêtres t'attendent au pays des morts.

RACHIDI: Ah! La vieille chèvre! Regarde ce qu'elle m'a donné! Cinq centimes! Et encore je suis sûr que la pièce est fausse. Ah, la vieille chèvre!

ALIMI: C'est ta faute, mon ami. Si tu m'avais laissé faire ....

RACHIDI: Parce que toi, tu aurais mieux réussi que moi?

ALIMI: Naturellement!

RACHIDI: Je voudrais bien voir ça!

ALIMI: Tout de suite, si tu veux. Voilà Maman Ariola qui revient.

ALIMI: O Madame Ariola, chaque jour plus belle,
O Madame Ariola, tes cheveux noirs brillent au soleil,
Tes dents sont plus blanches que les perles de la mer.
O Madame Ariola, la plus belle de toutes,

Oui, plus belle que la jeune Fatou ou la petite Ada,
Tu es la plus belle de tout le pays Yorouba!

RACHIDI: Oh, le sale menteur! Je comprends maintenant pourquoi elle lui donne tellement d'argent!!!

TRAVEL THROUGH BENIN

INTRODUCTION*

Nous sommes au mois de décembre. Tous les etablissements scolaires sont fermés à l'occasion des fêtes de Noël et du nouvel an. Trois jeunes frères veulent rendre visiter a leurs grand parents au Benin, mais hélas ils n'ont pas d'argent pour faire le trajet, alors ils décident chacun, afin de payer leur frais de voyage par camion, de laver des voitures dans des garages, de faire la vaisselle pour Maman Dadi et d'effectuer des travaux champetres chez le chef Opia, un riche propriétaire de la region.

Après avoir economisé assez d'argent, nos trois jeunes gens se mettent en route dans un car surnommé "le roi de la route" - Le vehicule est si connu que partout ou il passe, tout le monde s'arrete pour le saluer. Le chauffeur lui-même ri-valest renommé avec "le roi de la route" à cause de son exces de vitesse, et de sa laideur.

A la fronture, les passagers remplissent les formalités avec les douaniers et bientôt arrivent à Cotonou la capitale du Benin. Là, les jeunes gens se font de nouveaux amis en la personne des Dossore - Pendant leur sejour, ils visiteront l'ancien Porto-Novo, la plage et le Lycée que frequentent les Dossou - Ils y ont passé des moments agreables pendant leur sejour au Benin.

*These lessons on a trip to Dahomey (now called Benin) are from France Afrique 3 by J. de Grandsaigne of the University of Benin. London, MacMillan 1972. This text is very popular in Anglophone West Africa.

LEÇON: QUE FERON-NOUS PENDANT LES VACANCES?

NOSA: Ayo et Sioli decident d'aller rendre visite à leurs grand parents au Benin. Ils font des menus travaux pour payer les frais de voyage. C'est une veritable experience notamment pour Ayo qui pendant une semaine à travailler avec les paysans tout en apprenant a les connaître et à les aimer.

LEÇON: UN VOYAGE EN CAR

Maintenant ils sont en route. Plus loin, ils admirent le paysage, les cocotiers palmiers, manguiers et autres arbres - Arrivé à un poste d'essence, pandant que le chauffeur fait le plain, les voyageurs achetent à manger avec les marchands qui les prennent d'assaut -
Le chauffeur d l'automobile appelle "le roi de la brousse" est célèbre à cause de son exces de vitesse. C'est ainsi que même les chevres se sauvent a son passage après l'avoir reconnu le bruit de son moteur.

LEÇON: EN PENSION ON EN PRISON?

A Cotonou ils se font des amis, Debo, Seitou, Taiwo et Kehinde les jumeaux - Là, ils feront des excursions dans l'ancien Porto-Novo, au bord de la lagune, et le Lycée, que frequéntent les jumeaux.

LEÇON: A LA PLAGE

Ils s'amusent a la plage et se prelassent a l'ombre des arbres.

BEST COPY AVAILABLE

Leçon UN VOYAGE EN CAR

AYO: Comme la route est jolie, vous ne trouvez pas?
SIDI: Elle tourne trop, ça me donne mal au coeur.
NOSA: Et quelle poussière! On voit bien que c'est la saison sèche.
AYO: Allons! Ne vous plaignez pas. Regardez plutôt ces beaux arbres.
NOSA: Ceux-là, près de la rivière, ce sont des cocotiers.
SIDI: Mais non! des palmiers.
AYO: Et ceux-ci, tu les reconnais, Sidi?
SIDI: Bien sûr, ce sont des manguiers.
NOSA: Oh! les mangues bien mûres! J'en achèterai quand on s'arrêtera.
SIDI: Ne me dis pas que tu as encore faim?
AYO: Comment? Tu ne sais pas que notre petit frère a un trou dans l'estomac!
NOSA: Ne te moques pas de moi, Ayo.
SIDI: Tiens! On s'arrête. Pourquoi?

Le chauffeur s'est arrêté à un poste d'essence. Des petites marchandes entourent aussitôt le car; les unes vendent du pain et des beignets, les autres des oeufs durs et des morceaux de viande.

LE GARAGISTE: Je fais le plein, chauffeur?
LE CHAUFFEUR: C'est ça! et vérifie aussi l'huile.
LE GARAGISTE: Alors, les amis, vous allez encore loin?
AYO: Jusqu'à Ibadan. C'est à combien de kilomètres d'ici?
LE GARAGISTE: Environ 250.
NOSA: Eh bien! On n'est pas encore arrivé.
AYO: Est-ce que toute la route est goudronnée?
LE GARAGISTE: Oui, sauf un petit bout où c'est de la latérite.
NOSA: On va en manger de la poussière!
AYO: Mais non! On remontera les vitres.
SIDI: Pour mourir de chaleur à l'intérieur!
AYO: Décidément, vous vous plaignez tout le temps, vous deux.

SIDI: Ce chauffeur me fait peur, il conduit beaucoup trop vite.
NOSA: C'est vrai! même les villages, il les traverse à toute vitesse.
SIDI: C'est très dangereux..Oh, mon Dieu! Il va manquer le pont!
NOSA: Ouf! Il est passé.
SIDI: Heureusement que la route est droite par ici.
NOSA: Vous avez vu? Le chauffeur vient d'écraser un canard.

SIDI: Oh, mon Dieu! C'est très mauvais signe.
AYO: Que tu es bête, Sidi! Tout ça, ce sont des histoires de vieilles femmes!

Le roi de la route

Il est bien connu dans toute la région et quand il traverse les villages, les vieux qui se reposent à l'ombre des arbres de la place le saluent de la main, les femmes arrêtent de piler le mil dans les cours et les enfants sortent des maisons pour crier: «Assani! Assani! Le roi de la route!». Même

les petites chèvres font attention à lui; cet homme-là leur fait trop peur, il roule tellement vite! Alors, quand elles entendent le bruit de son moteur, elles se sauvent à toute vitesse. Et c'est plus prudent, en effet! Assani ne ralentit jamais sauf, bien sûr, pour ceux qui lui font signe au bord de la route.

Leçon QUE FERONS-NOUS PENDANT LES VACANCES?

Depuis deux jours, toutes les écoles sont fermées et bientôt ce sera Noël.

NOSA: Dis donc, Ayo, qu'est-ce que tu vas faire pendant les vacances?
AYO: Je n'en sais encore rien.
NOSA: Moi, je n'ai pas du tout envie de rester ici pour Noël.
SIDI: Ni moi non plus! Je voudrais bien partir en voyage.
NOSA: Mais tu n'as pas assez d'argent.
AYO: Et ce n'est sûrement pas moi qui t'en donnerai!
SIDI: Changer de pays, c'est amusant mais ça coûte cher.
NOSA: Pas tellement! On peut toujours voyager en camion.

SIDI: Avec les vaches et les veaux! Et les hôtels?
AYO: Il y a la famille.
NOSA: Mais c'est vrai! Nos grands-parents Adéakin, par exemple!

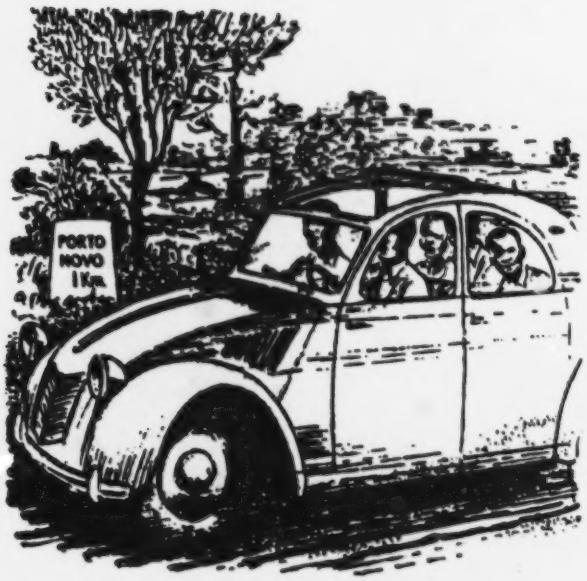
SIDI: Merci, grand frère! Toujours le mot gentil.
NOSA: Allons, ne vous disputez pas! C'est une très bonne idée.
SIDI: Oui, mais comment faire pour payer le voyage?
AYO: Il y a bien tes deux mille francs, Sidi.
SIDI: Ah, non! D'ailleurs, je les ai déjà dépensés.
AYO: Alors, je ne vois qu'une chose à faire: il faut en gagner.
SIDI: Gagner quoi?
AYO: Mais de l'argent, grosse bête!
SIDI: Dis donc, Ayo, tu ne voudrais pas être un peu plus poli!
NOSA: Bon! Les voilà encore qui se disputent!

SIDI: Il ne nous reste pas beaucoup de temps avant Noël.
AYO: Une huitaine de jours, c'est bien assez.
NOSA: J'ai une idée! Tous les matins, j'irai laver des voitures au garage.
AYO: Moi, j'irai travailler chez le chef Opia.

SIDI: Et moi, qu'est-ce que je ferai?
AYO: Il y a maman Dadi que tu peux aider.
SIDI: Merci bien! Pour faire la vaisselle, j'aime encore mieux rester ici!
AYO: Tu vois! Tu n'es jamais d'accord.
NOSA: Décidément, vous vous entendez comme chien et chat, tous les deux!

Leçon EN PENSION OU EN PRISON?

A Cotonou, les jeunes Adéakin sont très vite devenus les amis des Dossou. Ayo s'entend parfaitement avec Débo; Sidi passe son temps avec Sitou et Nosa ne quitte pas Taïwo et Kéhindé.



DÉBO: Encore un kilomètre et on arrive.
AYO: On dirait que tu connais la route par coeur.
DÉBO: Tu penses! Je la fais deux fois par jour.
AYO: Ça ne serait pas plus commode si tu louais une chambre en ville?
DÉBO: Oui, mais moins amusant. Je préfère rester à Cotonou, même chez mes parents.
KÉHINDÉ: Et près de sa fiancée! C'est là qu'elle habite.
DÉBO: Si vous regardiez la ville au lieu d'écouter cet idiot!
TAÏWO: Vous verriez l'ancien Porto-Novo au bord de la lagune.
NOSA: Qu'est-ce qu'il a d'intéressant?

TAÏWO: Des vieilles paillotes si ça t'amuse.
NOSA: Merci bien, tu peux les garder pour toi!
AYO: Si on allait voir ton lycée, Débo? Il paraît qu'il est très grand.
KÉHINDÉ: Le plus grand et le plus vieux du Dahomey!
TAÏWO: Vous devriez voir les laboratoires!

DÉBO: Oh, vous, les jumeaux, vous critiquez toujours tout.
KÉHINDÉ: Tu as déjà travaillé à quarante dans une classe?
NOSA: Quarante? Il y a combien d'élèves en tout?
DÉBO: Environ 1500, presque tous des externes d'ailleurs.

KÉHINDÉ: Sauf nous deux. En prison, neuf mois de l'année!
TAÏWO: Et tout ça à cause de Débo.
NOSA: C'est lui qui vous a mis en pension?
TAÏWO: Presque! Il a raconté un tas de choses à papa.
KÉHINDÉ: Résultat: on passe sa vie dans ce sale lycée!
TAÏWO: Quand je pense que dans huit jours, on y retourne.
NOSA: Alors, vos vacances sont presque terminées? Vous n'en avez pas beaucoup.
KÉHINDÉ: Une quinzaine de jours à Noël et à Pâques, c'est tout.
DÉBO: Et les trois mois à la fin de l'année!
AYO: On dit que les études sont très difficiles au Dahomey.
DÉBO: Non, pas tellement.
KÉHINDÉ: Eh bien, qu'est-ce qu'il te faut! Six heures de maths par semaine....
TAÏWO: Trois heures d'anglais avec Mister Débo.
AYO: Il vous punit souvent, le grand frère?
KÉHINDÉ: Un tout petit peu moins que le surveillant général, notre bête noire!

Leçon VOUS N'AVEZ RIEN À DÉCLARER?

Le lendemain du jour de l'an, les trois jeunes Adlakin partent pour le Dahomey. Ils vont passer une huitaine de jours à Cotonou chez un ami de monsieur Ilori.

1er DOUANIER: Voulez-vous remplir cette fiche?
SIDI: Je n'ai rien pour écrire, monsieur. Pourriez-vous me prêter votre stylo?
1er DOUANIER: Avec plaisir, mademoiselle.
2e DOUANIER: Et si vous avez des difficultés, nous sommes là pour vous aider.

(les douaniers s'en vont)

SIDI: Absolument charmants, ces douaniers dahoméens!
AYO: Attends un peu qu'ils ouvrent les valises.
NOSA: Nous n'avons rien à déclarer!
AYO: Toi, au moins, tu n'as pas peur de mentir. Et ton nouvel appareil?
NOSA: Je pourrais leur dire que je l'ai acheté il y a trois ans.
AYO: Ils ne sont pas idiots! Ils verront bien qu'il est tout neuf.
NOSA: Dis donc, Sidi, j'ai une idée. Tu ne voudrais pas le mettre dans ton sac?

SIDI: Ton appareil? Merci bien pour le cadeau!
AYO: Mais si! Nosa a raison, c'est une très bonne idée!
SIDI: Tu trouves? Et qu'est-ce que je leur dirai, aux douaniers?
AYO: Rien du tout!
NOSA: Tu leur feras simplement un beau sourire....
AYO: Et tu passeras sans rien payer!

(les douaniers reviennent)

1er DOUANIER: Alors, mademoiselle, cette fiche, vous l'avez remplie?
SIDI: Il y a des choses que je ne comprends pas.
2e DOUANIER: Voyons un peu! Nom, prénom..ce n'est pas difficile. Date de naissance?
AYO: Ne mens pas, Sidi! Tu es née le....
SIDI: Tu ferais mieux de t'occuper de ta fiche, Ayo!
1er DOUANIER: Lieu de naissance, maintenant.
AYO: Oh, quelle menteuse! Elle est née en pleine brousse!
SIDI: Ayo, tu commences vraiment à m'ennuyer!

2e DOUANIER: Votre nationalité, mademoiselle?
AYO: Ma soeur voudrait bien être américaine!
2e DOUANIER: Allons, monsieur! Laissez-là au moins répondre elle-même.
AYO: Bon! bon! Je ne dirai plus rien.
SIDI: État civil....Qu'est-ce que ça veut dire, monsieur le douanier?
1er DOUANIER: Vous êtes mariée, veuve ou célibataire?
2e DOUANIER: Mademoiselle est peut-être fiancée?
AYO: Pas encore, mais je vous assure qu'elle voudrait bien l'être!!!

Leçon À LA PLAGE

SÉITOU: Vous avez vu le monde qu'il y a?
DÉBO: La moitié de Cotonou au moins est sur la plage.

SIDI: Où tu veux mais à l'ombre!
SÉITOU: Si seulement on pouvait trouver de la place sous les palmiers.
DÉBO: Ça m'étonnerait! Regarde cette foule!

AYO: Ça n'a rien d'étonnant, un samedi après-midi.
SIDI: Et par cette chaleur, les gens ont tous envie de se baigner.
SÉITOU: Où est-ce qu'on pourrait bien aller?

AYO: En cherchant bien, on finira par découvrir un coin tranquille.
SIDI: Aïe! Ça brûle!
SÉITOU: Naturellement, si tu enlèves tes sandales.

AYO: Eh! Regardez là-bas! Quelqu'un essaie de traverser la barre.
DÉBO: Je me demande s'il y arrivera, la mer est très forte aujourd'hui.
AYO: Peut-être, en passant sous les vagues.
DÉBO: Oui, mais il ne faut pas avoir peur de se noyer!
AYO: Ça y est! Il est passé.
SIDI: Hein, Ayo! Si tu nageais comme ça!

AYO: Moi? Mais j'ai déjà traversé la barre, ma petite!
DÉBO: Où ça?
AYO: A Lagos. Et même, il y avait des vagues énormes, à cause du vent d'est.
SIDI: Ah, oui! Je me souviens maintenant.
DÉBO: Et tu n'as pas eu de difficultés, en revenant?
AYO: Un peu. Enfin, c'est-à-dire que....
SIDI: ....qu'on a dû envoyer une barque sinon il y serait toujours, de l'autre côté de la barre!

SÉITOU: Dites donc, les garçons, on va rester longtemps au soleil?
AYO: Vous n'aimez pas la bonne chaleur africaine, Séitou?
SÉITOU: Si, mais pas en pleine après-midi!
DÉBO: Qu'est-ce que tu veux faire d'autre, petite soeur?
SÉITOU: Revenons dans deux heures, la plupart des gens seront partis.
SIDI: Et en attendant?
AYO: On pourrait visiter le port. Il paraît qu'il est très important.

SIDI: Tu as encore envie de transpirer?
AYO: Décidément, ces demoiselles sont en sucre!
SÉITOU: Viens, Sidi, laissons-les! Allez voir le port si vous voulez.
DÉBO: Et vous, alors?
SÉITOU: On ira s'installer au bar de l'hôtel de la Plage.
SIDI: C'est ça! et on vous attendra en buvant quelque chose de glacé!

FRANCOPHONE AFRICAN LITERATURE

By David Diop (Senegal) 1927-1960
Translated by Simon Mpondo and Frank Jones in Hammer Blous, Indiana University Press, 1973.

FRENCH AFRIQUE

à ma Mère

Afrique mon Afrique
Afrique des fiers guerriers dans les savanes ancestrales
Afrique que chante ma grand'mère
Au bord de son fleuve lointain
Je ne t'ai jamais connue
Mais mon regard est plein de ton sang
Ton beau sang noir à travers les champs repandu
Le sang de ta sueur
La sueur de ton travail
Le travail de l'esclavage
L'esclavage de tes enfants
Afrique dis-moi Afrique
Est-ce donc toi-ce dos qui se courbe
Et se couche sous le poids de l'humilité
Ce dos tremblant a zebrures rouges
Qui dit oui au fouet sur les routes de midi
Alors gravement une voix me répondit
Fils impetueux cet arbre robuste et jeune
Cet arbre là-bas
Splendidement seul au milieu de fleurs blanches et fanees
C'est l'Afrique ton Afrique qui repousse
Qui repousse patiemment obstinement
Et dont les fruits ont peu à peu
L'amere saveur de la liberté.

ENGLISH AFRICA

to my Mother

Africa my Africa
Africa of proud warriors in ancestral savannas
Africa of which my grandmother sings
Beside her faraway river
I never knew you
But my gaze is full of your blood
Your beautiful black blood spilt in the fields
The blood of your sweat
The sweat of yout toil
The toil of slavery
The slavery of your children
Africa tell me Africa
Can this be you the back that bends
And lies flat beneath the weight of humility
This trembling red-striped back
Saying yes to the whip along the roads of no
Then a voice answered me gravely
Impetuous son the young and hardy tree
You see there
Splendidly alone among white and faded flowe
Is Africa your Africa growing again
Growing again patiently stubbornly
With fruits that take on little by little
The bitter taste of freedom.

From Camara Laye's The Dark Child. The father has agreed to send his son to France to continue his studies: the boy has been awarded a scholarship from the French government. There remains the sad and tough task to inform the mother. This is part of the scene. As the hesitant father approaches the mother is pounding the millet. She knows almost right away her husband and son have come to see her. The tries to fight to retain her "boy." It tears her apart to think that he will be far away in France. She refuses to accept that he may, and will have a different future from the future of all othe other mothers' sons she has known in the far past, that is a future by remaining at home, in the village, etc.. She does not understand the need for Guinee to create a new elite (Western educated, technology, etc.) who will takeover in the future. She is also selfish (humanely so) as all people who love are selfish when they see the danger of losing the ones they love. At the end she capitulates.

FRENCH

L'ENFANT NOIR

-- Que me voulez-vous? dit-elle. Vous voyez bien que je suis occupée!
Et elle accelera la cadence du pilon.
-- Ne va pas si vite, dit mon père. Tu te fatigues.
-- Tu ne vas pas m'apprendre à piler le mil? dit-elle.
Et puis soudain elle reprit avec force:
-- Si c'est pour le départ du petit en France, inutile de m'en parler, c'est non!
-- Justement, dit mon père. Tu parles sans savoir: tu ne sais pas ce qu'un tel départ represente pour lui.
-- Je n'ai pas envie de le savoir! dit-elle.
Et brusquement elle lâcha le pilon et fit un pas vers nous.
-- N'aurai-je donc jamais la paix? dit-elle. Hier, c'etait une école à Conakry; aujourd'hui, c'est une école en France; demain... Mais que sera-ce demain? C'est chaque jour une lubie nouvelle pour me priver de mon fils!... Ne te rappeles-tu déjà plus comme le petit a été malade a Conakry? Mais toi, cela ne te suffit pas: il faut à present que tu l'envoies en France! Es-tu fou? Ou veux-tu me faire devenir folle? Mais surement je finiari par devenir folle!... Et toi, dit-elle en s'adressant a moi, tu n'es qu'un ingrat! Tous les pretestes te sont bons pour fuir ta mère! Seulement, cette fois, cela ne va plus se passer comme tu l'imagines: tu resteras ici! Ta place est ici!... Mais a quoi pensent-ils dans ton école? Est-ce qu'ils se figurent que je vais vivre ma vie entière loin de mon fil? Mourir loin de mon fils? Ils n'ont donc pas de mère, ces gens-la? Mais naturellement ils n'en ont pas: ils ne seraient pas partis si loin de chez eux s'ils en avaient une!

ENGLISH

"Don't go so fast," my father said. "You'll wear yourself out."
"Are you teaching me now to pound millet?" she asked.
Then all of a sudden she went on angrily: "If it's about the boy's going to France you can save your breath. He's not going!"
"That's just it," said my father. "You don't know what you're talking about. You don't realize what such an opportunity means to him."
"I don't want to know."
Suddenly she dropped the pestle and took a few steps toward us.
"Am I never to have peace? Yesterday it was the school in Conakry; today it's the school in France; tomorrow... what will it be tomorrow? Every day there's some mad scheme to take my son away from me!... Have you already forgotten how sick he was in Conakry? But that's not enough for you. Now you want to send him to France! Are you crazy? Or do you want to drive me out of my mind? I'll certainly end up raving mad.... And as for you," she cried, turning to me, "you are nothing but an ungrateful son. Any excuse is good enough for you to run away from your mother. But this time it won't be as you want. You'll stay right here. Your place is here.... What are they thinking about at the school? Do they imagine I'm going to live my whole life apart from my son? Die with him far away? Have they no mothers, those people? They can't have. They wouldn't have gone so far away from home if they had."

From Mongo Beti's Mission to Kala (Mission Terminee, 1957)

Passage to illustrate the African's notion of parente, consanguinity, blood line, the extended family. Could draw the American student in comparaison with his/her (Western-American) notion of what constitutes a family.

FRENCH

-- Sais-tu ce que c'est que la parente?
Mais, avant que j'aie eu le temps de répondre, il declara:
-- Je vais te le dire. La parente, c'est la communaute du sang.
-- Ah! out.

-- Cela signifie que, du moment que la parente nous lie toi et moi, le même sang coule dans nos veines. Ou plutôt, du moment que le meme sang coule dans nos veines, la parente nous lie.

-- C'est important ça, déclarait-il sans arret dans un acces de prolixite. Le même sang coule dans tes veines et dans les miennes, songes-y, fils.
Après avoir longuement developpé ce thème, comme on fait d'une idée qui vous tient vraiment à coeur, il me demanda:

-- Les Blancs vous l'enseignent-ils?
-- Quoi donc, oncle?
-- L'importance de la communaute du sang, voyons.
-- Non, oncle ils ne nous l'enseignent pas.
-- Non?
-- Non.
Il ne commenta pas tout de suite: il travailla quelques minutes, se redressa et se mit en devoir de développer ce nouveau thème, savoir le tort qu'avaient les Blancs de ne pas nous enseigner l'importance de la communaute du sang. Cette question devait être vraiment vitale a ses yeux.

ENGLISH

'Do you know what kinship is?" he said at last. But before I had time to reply, he answered the question himself: 'Kinship means blood-relationship.'

'Ah, yes, now I understand--'

'It means that from the moment our kinship is established, the same blood flows in our veins. Or put it the other way round: the moment the same blood flows in our veins, we are bound by ties of kinship.'

'That's a most important point,' he declared, in a sudden access of prolixity. 'The same blood runs in both our veins, boy. Think of that.'

After developing this theme at wearisome length (a characteristic trick over any idea that he took really seriously), he asked me whether this was a thing that the Whites taught me.

'What, uncle?' I asked.

'The importance of blood-relationship, of course.'

'No, uncle; they don't.'

'No?'

'No."

He made no immediate comment on this, but returned to his work for some minutes. Then he stood up again and set about the exposition of this new theme. Did I realize how wrong the Whites were in not teaching us the importance of blood-relationship? It really must worry him, this problem, I thought. He must think it absolutely vital.

ADDITIONAL RESOURCES

Through African Eyes: Cultures in Change, Leon Clark, editor, is an excellent set of primary source materials including: Vol. 1: "Coming of Age in Africa: Continuity and Change,"; Vol. II: "From Tribe to Town: Problems of Adjustment"; Vol. III: "The African Past and the Coming of the European"; Vol. IV: "The Colonial Experience: An Inside View;" Vol. V: "The Rise of Nationalism: Freedom Regained"; Vol. VI: "Nation-Building: Tanzania and the World." Each volume is $5.95. Write CITE, 60 E. 42nd St., Suite 1231, New York, N.Y. 10165.

These African Studies Centers have free or inexpensive materials on Francophone Africa. Write:

African Studies Program
University of Illinois
1208 W. California, Room 101
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